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# THE BRITISH MUSEUM QUARTERLY

VOLUME XIII: 1938-9



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I. PENCIL DRAWING BY J. A. D. INGRES

1. A PORTRAIT DRAWING BY J. A. D. INGRES.

THANKS to the generosity of the National Art-Collections Fund the small collection of drawings by Jean-Auguste-Dominique Ingres (1780-1867), in the British Museum, has been enriched by the addition of a notable portrait drawing (Pl. I). This is a double portrait in pencil on white paper, signed and dated: *Ingres Del. a Rome. 1816*. It represents a young woman seated and looking towards the left, and to her right a young man standing looking down at her. The arrangement is very similar, though in reverse, to that of the well-known Cavendish-Bentinck double portrait drawing in the Musée Bonnat, Bayonne, also dated 1816. Ingres first went to Rome as a student in 1806 with the intention of staying for three or four years, but he did not leave Italy until 1824. During this period, and especially from 1814 to 1824, he became famous for the elaborate pencil portraits commissioned by Roman society and French and English travellers, which won him the title of *M. Ingres le portraitiste*. To his own dismay this reputation pursued him all his life and he failed to impress himself as an historical painter on his contemporaries. Perhaps it was his later reluctance to accept the world's estimate of his talents which caused his pencil portraits to fall off a little in quality as he grew older. Certainly those produced between 1814 and 1824 are the most brilliant in their clear, finished draughtsmanship.

But the Museum hitherto possessed no example of these finished portrait drawings whether early or late; the only other portrait by Ingres in the collection is one of the many rough sketches made for the oil portrait of Madame d'Haussonville which was painted in 1845. The gift of the National Art-Collections Fund is all the more welcome in that it takes the form of an especially fine example of the most prized kind of Ingres drawing which is otherwise unrepresented here. The drawing was acquired by the National Art-Collections Fund from a member of the family of Hay of Smithfield. It was first suggested that the male figure represented Sir John Hay, fifth Baronet. As, however, the fifth Baronet would have been sixty-one in 1816 and the man in the portrait is evidently quite young, it was considered more probable that the figure is that of Sir John Hay,



sixth Baronet (1788-1838). A subsequent suggestion was that the sixth Baronet was represented with his future wife, Anne Preston. His marriage, however, did not take place until 1821 and the lady in the picture is represented as wearing an engagement ring. Some misgivings were therefore felt about this identification, and a communication from Captain G. W. Murray containing the information that Lady Whitson, grand-daughter of the sixth Baronet's sister Mary, possesses a reproduction of the woman's figure in this portrait, inherited as a representation of her grandmother, caused its revision. In the light of present knowledge the identification of the figures as those of Sir John Hay, sixth Baronet, and his sister Mary (who married George Forbes, third son of Sir William Forbes of Pitsligo in 1819), seems the most acceptable. ELIZABETH SENIOR

## 2. AN ELIZABETHAN PACK OF PLAYING-CARDS.

AN interesting pack of Playing-Cards with maps of the Counties of England and Wales, engraved on copper, and signed and dated *W. B. inven. 1590*, was recently acquired for the Department of Prints and Drawings (Pls. II, III). It was hitherto only known in an incomplete set of forty-five printed on three sheets of paper, before cutting up for mounting on card, belonging to the Royal Geographical Society, which was reproduced and annotated in Edward Heawood, *English County Maps*, 1932 (p. 13 and Pl. 21). The complete pack of sixty must therefore have been cut on four blocks, the sheet printed from one of these being missing in the Royal Geographical Society's library. The newly acquired set is illuminated, and mounted on card for play, but its condition is so good that it could not have been used to any extent. It is the earliest pack of English playing-cards in the Museum, and precedes the earliest geographical cards hitherto represented (an *Atlas of the World*) by some seventy years, and the earliest pack with English County maps by about eighty-five.

In addition to the regular pack of fifty-two cards (which are numbered I-XIII in each suit), there are eight introductory cards, as follows: (1) Heraldic plate with the Royal arms, the designer's signature, and notes on monarchs from Edward III; (2) Portrait of

EDWARD the 3 did add this acres of Fenn  
And Henry made France to Brittain yeelde  
But could warres did breede vs this mischaunce  
Small saynes remaynes of that war foughte fenn



ENGLAND-FRANCE  
In the 3d there are marked  
With the first letter of the name  
As A for France  
B for Brittain  
C for Calais  
D for Dover  
E for Eborac  
F for Fenn  
G for Gales  
H for Humber  
I for Ireland  
K for Kent  
L for Lancashire  
M for Mercia  
N for North  
O for Oxford  
P for Pembrokeshire  
Q for Queensbury  
R for Richmond  
S for Somerset  
T for Teutonic  
U for Ulster  
V for Virginia  
W for Wales  
X for Xmas  
Y for York

KINGE Henrie 7 from hisse the state restored  
To Henrie eight, he left it in great welth  
He wife and bouldr, good happy his fates afforde  
But in his daughter most Lord blest his helth

THIS mayden queene, like Deborah doth raigne  
She by hir wisdom, and hir constant zeale:  
In peace, and plentie, doth gods worde maintaine,  
Would god I could hir vertues all redeale.




TWIS sixtens yeres of scepter in hir hand  
No traitors could, nor forraie foes wrest out:  
Great warres abroad, yet god defends hir land,  
Lord let thy Angells, compassse hir aboute.

FVS much in Miles whole England it containeth  
The much in Miles will reach aboute it rownde: 1890  
Hir Length from Lizard point to Barwick streit, 334  
Twis: Dover Heythead the bread, is founde: 250



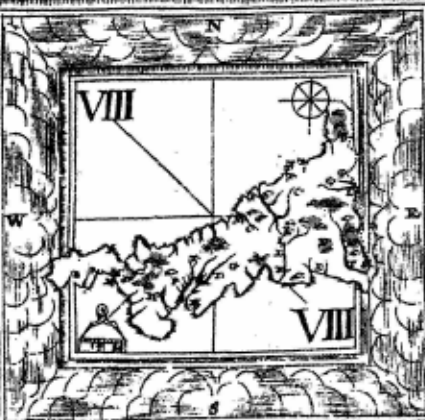
AMOGST good neighbors thus doth England stand  
Each since presents first letter off his name  
For other worthe places in this land  
My fiftie two particuleres haue the same

FROM East to West Londō is most in Lengthe,  
The Breadth thereof is from the North to South:  
What place so fit for pleasure store & strength,  
And for all trades, and trayninge vp of youth.



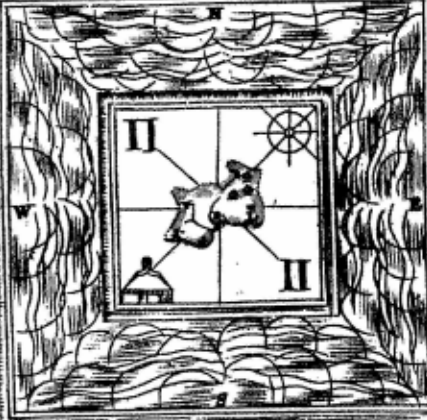
FOR fruitfull ground for riuer, and good ayre,  
For store of with, of people, and of powre,  
Did Troye at any tyme, seeme halfe so faire,  
As doth hir daughter Londō at this houre.

**CORNWALL** the 8 of the South hath Miles  
In Quantitie sufficiant 837 In Circuite 262  
In Length from Denshire to the Brittain sea 66  
In Breadth from the Seauerne to the sea 40



**CORNWALL** of sea coasts full of towres, well shipped  
Full of metall, speciall tyne, which serueth all Europe  
Hauinge Denshire East the maine sea West  
The Irish sea North and of Brittain sea South

**MIDDLESEX** the 2 of of East hath Miles  
In Quantitie sufficiant 125 In Circuite 81  
In Length from Barkeshire to Essex 21  
In Breadth from Kent to Hartfordshire 14



**MIDDLESEX** a very fertile & fur gyer  
Fertile soyle, & full of statlye buildynges  
Hauinge Essex East Buckinghamshire West  
Hartfordshire North the Thames & Sur South

**YORKSHIRE** the 12 of the North hath Miles  
In Quantitie sufficiant 3425 In Circuite 334  
In Length from Cumberland to the sea 202  
In Breadth from Darbyshire to of Lancashire 72



**YORKSHIRE** the grevest and plentifullest  
For all necessaries of victuals and buildynges  
Hauinge the Germane sea East Lancashire West  
Durresme North Darbyshire & Nottingham South

**PENBROKE** the 7 of the West hath Miles  
In Quantitie sufficiant 425 In Circuite 121  
In Length from Cardigan to the sea 31  
In Breadth from Carmarthen to the sea 28



**PENBROKE** a very pleasant & temperat ayre  
Hauinge plenty of wheat, peashe & wine to sell  
And hath Carmarthen East the Irish sea West  
The sea and Cardigan North & the sea of South

Queen Elizabeth, copied from the frontispiece in Saxton's Atlas of 1579; (3) Map of England and Wales; (4) Bird's-eye view of London, *Troye Novat nowe London*, based on the plate in Braun and Hogenberg's *Civitates Orbis Terrarum*, 1572; and (5)–(8) four cards, with descriptive text only, summarizing (5) the Governance of England, (6) the History of England, (7) the Character of the Country, and (8) a Description of London.

The suits are arranged according to the different regions of England and Wales, and the numbers I–XIII correspond roughly with the size of the counties, from smaller to larger, so that the varying sizes of the pictures and the borders would help the eye of the player. The illuminator has given a special colouring to the outline of the counties for each suit.

The maps cannot be said to have any geographical interest, for they are based on the published engravings of Saxton's Atlas. But they contain a certain amount of curious information, instructive to youth. Famous places in the respective shires are marked with their initial letters (a good puzzle for children), and indication is provided by strokes or dots as to whether they were cities (bishoprics) or towns, and palaces are marked *P*. Apart from indication of position, length, breadth, circuit, and acreage, each county is characterized by two lines of description, e.g.

CORNWALL *y<sup>e</sup> sea coste full of towēs, well shipped  
Full of mettall, especially tynne, which serveth all Europe.*

MIDDLESEX, *a very sweete & fine ayre,  
Fertile soile, and full of statelye buildinges.*

YORKSHIRE *the greatest and plentifullest  
For all necessities, of victuale and buildinges*

PEMBROKE *a very pleasaunt & temperat ayre  
Havinge plentye of wheat, sea fishe & wine to sell*

And for London, on the last of the Introductory Cards the description runs:

*Lo London now with Paris maye compare  
For learned men, for valient men, with Rome:  
With Ormus eke, for every kinde of ware  
O lord grant London, long in blisse to blome.*

No solution can be offered for W. B., the initials of the designer of the maps. Nor is there any indication of the engraver, unless he is identical with the designer. In style the engraving is like that of Pieter van den Keere and William Kip, both of whom did cartographic work for John Norden's publications in the last decade of the sixteenth century.

A. M. HIND

### 3. GIFT OF FRENCH INCUNABULA.

ONCE again the Department of Printed Books is under the pleasant obligation of recording its gratitude to Sir Charles Sherrington, O.M., for a generous gift of early printed books. His latest donation consists entirely of French incunabula, six printed at Paris and fragments of a seventh printed at Poitiers. The most remarkable piece among them is a copy of the 'pars aestivalis' of the Breviary of Tournai use printed in octavo by Johann Higman in 1497 (IA. 40144). It is the only breviary of this use printed in the fifteenth century and only two other copies, one also incomplete, are on record. The interesting stamped binding of brown calf is not very much later than the book. Another very rare book is the first edition of Giovanni Mario Filelfo's *Epistolarium novum*, printed in or shortly after 1481, probably by Ulrich Gering (IA. 39129). Its editor, Ludovicus Mondellus, an Italian friar resident in Paris, informs us that the text was taken from Filelfo's own manuscript, which the author would never allow him to publish, but that he considered Filelfo's recent death to have released him from any further obligation on this score. Thus it came about that one of the best-known ready letter-writers compiled by an Italian humanist was first published in France. The other items of Sir Charles Sherrington's presentation are as follows: (1) an edition of the text of the Treaty of Arras concluded between Louis XI of France and Maximilian of Austria on Christmas Eve of 1482 and printed soon after with the types of Antoine Caillaut, IA. 39352; (2) Albertus de Saxonia, *Sophismata*, printed by Félix Baligault in 1495, with his device, IA. 40525; (3) Odo episcopus Cameracensis, *Expositio canonis missae*, printed by Gui Marchant in 1496, with his device and two other woodcuts, IA. 39673; (4) the Rule of St Benedict in

Latin and French, the earliest bilingual edition, printed by Félix Baligault for Geoffroi de Marnef and to be sold both at Paris and at Bourges, 1500, IA. 40560; and (5) some of the early sheets of Elias Regnier, *Casus longi super sexto Decretalium*, printed by Johannes Bouyer and Stephanus de Gradibus at Poitiers in 1483, the third book to be there printed and known only in two complete copies, IA. 42804.

V. SCHOLDERER

#### 4. THE BOOK OF DIVERS GHOSTLY MATTERS.

THE sale at Sotheby's this year of the late Earl of Dysart's library at Ham House gave the Museum the opportunity to acquire a new and rare Caxton at a relatively low price. Lot 41 of the first portion, sold on 30 May, was an imperfect copy of *The Book of Divers Ghostly Matters*, printed by Caxton at Westminster in 1491, and generally regarded as the last book he produced (Pl. IV). A perfect copy consists of three parts, the Twelve Points of True Wisdom (a translation of the *Orologium Sapientiae*), the Twelve Profits of Tribulation, and the Rule of St Benet, on 148 unnumbered leaves, with separate signatures and colophons to each part. The Ham House copy was described as wanting Pt. II (ff. 97-128).

For some time past the history and whereabouts of the missing part have been known. The following paragraph from Messrs Sotheby's description in their sale-catalogue states the facts briefly: 'This copy was perfect in the early part of last century, but some time before 1858 the thirty-two leaves containing "The XII Profits of Tribulation" were stolen . . . and in that year offered for sale for £25 and bought by the Earl of Ashburnham. At his sale (Part III, May 1898, lot 3760) this fragment was bought for £3 10 for the British Museum, where it still remains.'

It is only fair to the Museum to state that at the time of the Ashburnham sale the provenance of the fragment was not known. The sale-catalogue, though aware that 'this tract forms the second of the three coming under the general title of "A Booke of Divers Ghostly Matters"', treated it as a separate work complete in itself, and stated that 'it is in very fine and perfect condition . . . and is probably that enumerated by Blades (no. 6) and may perhaps be regarded as



unique'. Incidentally, Blades did not connect the fragment with the Earl of Dysart's copy (his no. 3), though the absence of the second part from this copy was known to him.

The fact that the British Museum held the missing part of the Ham House copy of *The Book of Divers Ghostly Matters*, thus preventing the natural completion of that copy by any other purchaser, led to restricted bidding at Messrs Sotheby's sale this year, and the Museum was able to purchase the major portion of the work for little more than double the sum it had paid in 1898 for a fragment. The whole book has now been rebound, with the fragment restored to its proper place, and the Museum thus acquires a copy of a complete new Caxton with an interesting history.

At one time the copy had gone overseas: a manuscript note in a late seventeenth-century hand on the recto of the first leaf states: 'This Book belongs to y<sup>e</sup> English Benedictin Nuns of our Bl<sup>d</sup>. Lady of good Hope in Paris.' It must have been back in England early in the eighteenth century, for it can be identified with the copy formerly in the Harleian Library. Following the death of the second Earl of Oxford in 1741, the printed books in that library were bought by the bookseller Thomas Osborne in 1742 and offered for sale in the well-known *Catalogus Bibliothecæ Harleianæ* (5 vols., 1743-5) to which Dr Samuel Johnson contributed 'An Account of the Harleian Library'. No. 6928 in vol. 3 is described as 'Orologium Sapientiæ: Prouffytis of Trebulacyon, and the Rule of St Benet, black letter, all printed by Caxton, bound together, gilt and marbled on the Leaves'. The fourth Earl of Dysart (1708-70) is known to have acquired several of the Caxtons formerly in the Harleian Library. There can be no doubt that the copy of *The Book of Divers Ghostly Matters* now under discussion was one of them, for it is 'gilt and marbled on the Leaves', at least in the first and third parts. The second part, after it had been abstracted last century, was bound, and the edges of the leaves were scraped or shaved, thus obliterating the marbling, before being regilt. The resulting slight difference in size is hardly noticeable, now that the three parts are re-bound together, and the book may once more be described as 'in very fine and perfect condition'.

H. THOMAS

**T**hese ben the chapitres of thys tretyse  
of þ seven popntes of trewe loue and  
euerlastynge wysdom drawen oute of  
þ booke þ is writen in latyn and cleped Pro-  
logium sapientie/

Of the propriete and the name and loue of  
euerlastynge wysdom/and how þ disciple ther  
of shall haue hym in felynge of that loue/as  
wel in bytternesse as in swetnesse. Cap. i.

Of the loue of Ihu in his byter passion that  
he suffered for man/and how man shall enfor-  
me his loue agaynwarde to him. Cap. ii.

How the disciple of Ihu euerlastynge wys-  
dom shall gladly suffer tribulacions and ad-  
uersities for his loue by ensample of his suf-  
fraunce & of his chosen louers. Cap. iii.

How the forseyd disciple shall kepe hym in  
trewe goostly lyfe that is groundid in the lo-  
ue of Ihesu/and how he shall flee and eschewe  
that is contrarie therto. Cap. iiii.

How the forseyd disciple shall lerne to kune  
depe and desyre to depe for the loue of Ihesu.  
Capitulum. B.

Of the fouereygne loue of oure lord Ihesu

*This Book began to be written  
English Benedictine Monks  
of the Bl. Lady of Mount Sion  
in Paris.* A i





Ca. xxxvi.

**S**o longe we rode ouer hyl and daley  
 Tyll that we came into a wyldernes  
 On euery syde there wyld beestes lay  
 Ryght straunge and fyerse in sundry lykenes  
 It was a place of dyssolate derkenes  
 The ladies and I were in fere and doute  
 Tyll at the last that we were gotten oute

Of the grete wood vpon a craggy roche  
 Whan clere Dyana in the scorpyon  
 Agaynst fayre phebus began to approche  
 For to be at her hole opposyeon  
 We sawe frome ferre a goodly regyon  
 Where stode a palays hye and precyous  
 Beyond an hauen full tempestyous

Than sayd perseueraunce beholde ye and se  
 Pleasure. A.i.

5. TWO POEMS BY STEPHEN HAWES AND AN EARLY MEDICAL TRACT.

AT the same sale the Museum acquired three unique early English printed books: *The Pastime of Pleasure*, by Stephen Hawes, enprynted at London by Wynkyn de Worde, 1509, *The Comforte of Louers*, also by Hawes, enprynted by Wynkyn de Worde, c. 1515, and *The Ouerthrow of the Gout written in Latin verse by Doctor Christopher Balista* and translated into English verse by B. G. (probably Barnaby Googe), imprinted at London by Abraham Veale, 1577. *The Pastime of Pleasure*, or the history of 'La Graunde Amoure' and 'La Bell Pucell', Hawes's best-known poem, is that familiar medieval type, an allegory of the life of man, and is deeply indebted to Lydgate, whose traces the author proclaims himself as content to follow with reverent admiration. The present copy (Pl. V), the only one known to exist of the first edition, except for fragments of four leaves in the Cambridge University Library, lacks the title-page, table of contents, and 911 of the 5,816 lines of text. The first five leaves are mutilated, including one of the twenty-three interesting woodcuts, but the colophon and printer's device are intact. The poem, which is written in rhyme-royal with a section in couplets, and contains the well-known lines

For though the day be neuer so longe

At last the belles ryngeth to euensonge,

was reprinted in 1517 (of which edition likewise only one copy is known), and again in 1554 and 1555, while Southey reprinted the text of 1554 in 1831, Wright that of 1555 in 1845, and a critical edition by W. E. Mead, based on the text of 1517, was published by the Early English Text Society in 1928.

*The Comforte of Louers*, the only copy known, and never reprinted, so that it is the sole authority for the text, was originally bound in one volume with *The Pastime of Pleasure*, and bears on its fly-leaf the signature and book-plate of Joseph Brereton, of Helmingham, Suffolk, and Queens' College, Cambridge, 1737. It is perfect and in good condition save for a few leaves where a small portion of the text has been cropped or torn away (Pl. VI). It consists of a short poem in rhyme-royal in the usual form of dream and allegory,

commencing with a reference to 'noble Gower', Chaucer's 'grete bokes delectable', and 'Lydgate the monke commendable', and ending with a dialogue between 'Amour' and 'Pucell'. Hawes as a literary artist has been admired by Thomas Gray, Mrs Browning, and Churton Collins, but his real interest arises from his place in the development of English grammar and metre.

*The Querthrow of the Gout* was acquired for the Museum by the Friends of the National Libraries, thanks to a generous donation from Mr Arthur Gimson, who has made several previous gifts to the Museum. Of Balista, or Arbaleste, the author of the Latin original of this work (*In podagram concertatio*, of which there are two editions in the Museum) almost nothing is known. He is said to have been a Parisian doctor and to have written 'libros quinque de re medica'. The present translation, in the jog-trot fourteeners common at the period, is dedicated to Richard Master, physician to Queen Elizabeth. The causes of gout are first enumerated: they include 'colde, excessive Idlenes, and to much exercise', also 'thick and clammy flemme', 'bothe the sortes of Choler', and 'tomuch blood'. A long list of herbal, mineral, and animal remedies is cited, including 'the root of marsh mallowes mingled with Ducks greace', and 'a Fox fleaed [flayed] cut in small Gobbits destilled with Oile of Camomil, Oile of Rew, oile of wormes'. Elaborate directions are given as to diet, and exhortations to cheerfulness, such as

Far from thee look thou euer haue  
all grim and sollemne Syers [sighers],  
All louring lumpish lookes that lothe,  
bequeath them to the Fryers.

A short *Dialogue betwixt the Gout and`Cri.* Balista concludes the book, which is only known from the present fortunately well-preserved copy.

H. SELLERS

## 6. A WYNKYN DE WORDE LATIN GRAMMAR.

THE Department has also recently acquired a copy of Joannes Sulpitius Verulanus, *Opus grammatices*, printed at Westminster by Wynkyn de Worde on 4 December 1499 (IA. 55223). This is the third of three editions of this well-known Latin grammar

## The cōforte of louers

The comferte of louers made and compyled by Steuen Hawtes somtyme grome of the honourable chambrere of our late souerayne lord kynge Henry the seuenth (whose soule god pardon). In the seconde yere of the reygne of our most naturall souerayne lord kynge Henry the eyght.



三

$\frac{1}{\lambda}$   
 $\psi \lambda \mu \nu$   
 $\frac{1}{\lambda}$   
 $\beta \alpha \epsilon \lambda \epsilon \omega \eta$

1211

ΔΕΥΤΕΡΟΝ  
ΜΕΝ

$$\frac{1}{2} \frac{d}{dt} \left( \frac{1}{2} \frac{d}{dt} \right)$$
$$\frac{1}{2} \lambda \mu \omega^2$$

٧

12

$$\frac{1}{4} \lambda m c^2 v$$

PA

known to have been produced in this country before 1501. Of each edition only two copies have otherwise survived, elementary grammars being in the nature of things subject to abnormal wear and tear, and of the other two editions only that of Pynson, 1498, was already in the Library. The present copy of the 1499 edition, while not quite perfect, includes the title and de Worde's colophon, and for a school-book is exceptionally clean. Each page of the first leaf bears a woodcut of a schoolmaster and three pupils, which is the only English variant certainly prior to 1501 of a subject employed by many early printers as a sort of advertisement in books of an educational character; it appears to have been slightly retouched between the printing off of the first and second pages. V. SCHOLDERER

## 7. A GREEK NEW TESTAMENT RE-UNITED.

**I**N 1871 the Department of Manuscripts acquired a very fine, though imperfect, tenth-century manuscript of the Greek New Testament (Add. MS. 28815; numbered by Gregory 699). It includes the four Gospels, Acts, the Catholic Epistles, and the Epistles of St Paul to the Romans, Corinthians, and Galatians. That it did not originally end here is sufficiently shown by the fact that it contains, besides the introduction to the Pauline Epistles and the μαρτύριον Παύλου τοῦ ἀποστόλου, the arguments and lists of chapters of all the other Epistles (including Hebrews) attributed to St Paul. Even the portion preserved is not quite complete, the introductory matter to the Gospels and Acts having disappeared except for two stubs of purple vellum leaves which contained, in letters of gold, the table of chapters in St Luke's Gospel. Miniatures of St Luke (two, before the Gospel and before Acts respectively) and of St John remain, but those of SS Matthew and Mark are lost.

It has for some time been known that the missing conclusion of this splendid volume was in existence. It formed part of the collection of Greek manuscripts made by the late Baroness Burdett-Coutts, and it was one of a number of them given by her to Highgate School. By an arrangement with the Governors of the School it has now been possible to acquire this portion also (Egerton MS. 3145) and thus, not indeed physically to reconstitute the manuscript, but

to preserve all that remains of it in the same library. The new portion contains the remaining Pauline Epistles (including Hebrews) and the Apocalypse. It ends imperfectly with two leaves containing the beginning of the σύγγραμμα ἐκκλησιαστικόν of Dorotheus of Tyre; they are not continuous, one leaf being lost between them.

A page of the new portion is reproduced as Plate VII. H. I. BELL

#### 8. A GREEK TREATISE ON AGRICULTURE.

ANOTHER of the Burdett-Coutts MSS., which, like that of the Pauline Epistles, has been purchased from the Governors of Highgate School, is an early text of the *Geoponica*, a treatise on agriculture in Greek, attributed to Cassianus Bassus Scholasticus. As a practical guide to farming, the *Geoponica* can never have been very useful; its interest lies in the fact that it embodies traditions, scientific and superstitious, often noting their provenance, from Varro onwards. Chief among its sources were the collections of Anatolius and Didymus (A.D. 4th–5th cent.). Cassianus himself lived in the sixth century, but it was formerly stated that he revised the *Geoponica* at the order of the Emperor Constantine Porphyrogennetos (912–59). The dates are evidently incompatible, but the attribution to Cassianus and the Emperor's connexion with the work are well attested. Probably, then, the *Geoponica* was composed in the sixth and revised in the tenth century. The Syrian, Armenian, and Arabic versions may go back to an earlier version; but it is the revision that is contained in the Greek MSS.

The present MS., numbered Egerton MS. 3154, dates from the eleventh century. It is written in a clear Greek hand, with capitals and chapter-numbers in red, decorations of pen-work at the beginning of each book, and marginal notes, either critical or naming the authors quoted. It is unfortunately incomplete, consisting in its present form of ten gatherings, each of eight folios except for the first and last, where the outer two folios are missing. Further, the first folio of the second gathering is torn, and two complete gatherings, containing the end of Bk. ii and all Bk. iii, are missing after the fifth gathering. The MS. stops short at Bk. vii, chap. 24, the last thirteen books being lost.



Its great value is that of its age, greater by at least 200 years than that of any of the Greek versions already in the Department (Harley MSS. 1686, 1868, 5604, and 5726), of which two (Harley MSS. 1686 and 5604) were collated by H. Beckh for his edition of the *Geoponica* in the Teubner series (Leipzig, 1895). The present MS. is, in fact, contemporary with Beckh's primary authority 'F' (MS. Florentinus, lix. 32). The text agrees fairly closely with that of 'F', while quotations are marked and some gross superstitions omitted in a similar way. So far as can be judged from a deficient first gathering, the present MS. differs from 'F', and agrees with later versions, in omitting any prologue, but like 'F' it begins with a consecutive list of the contents of the twenty books.

It may be, as E. Fehrle maintains, that the importance of 'F', and of the family of Greek MSS. descending from it, has been somewhat exaggerated. But, whatever textual tradition it represents, Egerton 3154 must, in virtue of its date alone, have considerable authority for any future editor of the *Geoponica*.

A. D. WILSON

#### 9. LETTERS OF RILKE, HOFMANNSTHAL, MALWIDA VON MEYSENBUG AND OTHERS TO MARIE HERZFELD.

**A**LTHOUGH the recipient of these letters, well known for her work on Leonardo, is still alive, the letters themselves breathe the spirit of an age that already belongs to history. In the case of the two Austrian poets their very country has ceased to exist save in a purely physical sense; in the case of the authoress of *Memoiren einer Idealistin*, friend of Wagner and of Nietzsche, the Liberalism and its concomitant Idealism, which for her formed a self-evident faith, and which sustained her dauntless nature to the very end of a long life (1816-1903), have likewise suffered an eclipse.

Of the eleven letters from Rainer Maria Rilke eight fall within the dates 12 April 1905-21 March 1906; the remaining three belong to the years 1907, 1912, and 1917 respectively. These first letters have two main themes, Rilke's efforts to obtain a Civil List pension (in which matter he seeks the aid of his correspondent), and his relations with Rodin. Though by no means of an intimate nature, as



between new acquaintances, the letters for all that reveal something of the delicacy and charm of the poet. His stay with Rodin came to a sudden end, thus reticently described: 'Die Lösung unseres Verhältnisses geschah übrigens ohne meine Veranlassung und Schuld; ich hätte, auf Ihren Rath hin, noch eine Weile ausgehalten; aber ich muss nun glauben dass alles zum Guten ist.'

Hugo von Hofmannsthal is best known in this country as the author of the libretto to the *Rosenkavalier*. The stage, indeed, with its music and colour was the natural medium of a poet who aimed to reveal the truth of life lightly beneath the mask of beauty. 'Ich spiele nicht mit meinem Talent', he says in one of these letters, 'aber mein Talent will manchmal spielen.' In the most interesting letter of all (no. 9) he declares with greater detail his artistic purpose and the world of his predilection: 'Meine Lieblingsform, von Zeit zu Zeit, zwischen grösseren Arbeiten, wäre eigentlich das Proverb in Versen mit einer Moral; so ungefähr wie "Gestern", nur pedantischer, menuetthafter: im Anfang stellt der Held eine These auf (so wie: das Gestern geht mich nicht an), dann geschieht eine Kleinigkeit und zwingt ihn, die These umzukehren ("mit dem Gestern wird man nie fertig"); das ist eigentlich das ideale Lustspiel aber mit einem Stil für Tanagrafiguren oder poupées de Saxe.' The correspondence (44 missives in all) covers the period 1892-1907.

The seventy-eight letters of Malwida von Meysenbug belong to the last ten years of her life. The first, written to thank Fräulein Herzfeld for a copy of her book (*Menschen und Bücher*, 1893), strikes the idealistic note which dominates the whole correspondence: 'Sie haben mich gleich zu doppeltem Dank verpflichtet, für Ihre freundlichen Zeilen und Ihr schönes Buch. Wenn etwas dem langen mühevollen Leben, wie ein sanftes Abendroth, einen beglückenden Schluss giebt, so ist es die Sympathie der jungen Seelen, in denen wir uns weiter getragen fühlen in die Ferne des Daseins und von denen wir die weitere Entwicklung unserer Ideale hoffen. Denn, mag die Form scheinbar etwas abweichen, im Grunde ist es doch dasselbe, was alle edlen Geister von jeher gewollt haben und auch in Zukunft wollen werden.' It may be imagined that such a soul found much to distress it in the contemporary scene, and the letters often

lament the decay of idealism and the coarsening of public life and literature. 'Oh diese Abgründe im öffentlichen Leben!'—she writes of the Dreyfus case—'Nirgends mehr der Muth der Wahrheit (hier ebenso im Drama Crispi) oder dann der Gipfel der Brutalität wie in Prag etc. Es ist schlimmer als am Ende des vorigen Jahrhunderts.' D'Anfanzio's novels she does not find 'erquickend', and she dislikes the company Björnson keeps. Many other such *aperçus*, reflecting the culture of the time, are scattered throughout these letters, which, for the most part, are written from Rome between 1893 and 1902.

The collection, now numbered Egerton MSS. 3150-2, also includes letters from Gabriel Monod, the French historian, and his wife Olga, daughter of Herzen and foster-daughter of Malwida von Meysenbug, a letter from the poetess Mary Robinson (Madame Darmesteter, afterwards Madame Duclaux) with biographical details, and letters from various German literati and artists. H. J. M. MILNE

#### 10. FAMILY LETTERS OF CAROLINE BOWLES.

CAROLINE ANNE BOWLES is best known to-day as the correspondent of Southey and the helpmate of his sad decline, although her poetry and other works still find occasional recognition. A group of her letters, 1838-50, has recently been presented to the Department of Manuscripts by Sir Sidney Gerald Burrard, Bart., to whose grandmother, Lady Emma Burrard, the letters are addressed. Caroline herself was a Burrard on her mother's side and cousin to her correspondent's husband, the Rev. George Burrard, third Baronet 1840, to whom two of the letters are written. Personal and family affairs naturally form the main substance of communication, and provide a congenial field for the writer's gift of expression and sprightly temper. This is her comment on an unpopular family marriage: 'Well!—after all—the deed is done which cannot be undone—and as it was impossible to hope the affair would be effectually broken off—it was better *the Drop* should fall. One can use none but *Tyburn* terms in relation to such an unholy noosing.' On the subject of her own approaching marriage to Southey she lightly snubs the tasteful publicists of her day: 'I imagine I shall not be left "sole Mistress of myself" later than some time in March—*Very elegant*

that mode of announcing our engagement in the Portsmouth paper—and *very agreeable* to be publicly placarded in that way.' A lady now decides to recognize her, and evokes this delicate piece of irony: 'I met lady N—— as I returned from Milford today, and it was quite pleasing to observe how much her eyesight was improved, and how quickly she discerned and how tenderly she greeted me.' We catch a glimpse, too, of Southey on the eve of their marriage receiving a decoration from Portugal: 'It is a great pity that the Insignia of the Order cannot arrive in time to be worn at Boldre Church—it would cut such a figure. He has been laughing himself almost into fits at the thought of being made a Knight of a Military Order.' There is one allusion to the greater world in a letter of 28 May 1839: 'Miss Compton who was here this morning told me, a Mob had all but hooted the Queen in the Park some days ago, crying out—"How d' ye do Mrs Melbourne—What have ye done with your Doctor?"' The last few letters retail the excitements of the 1850 by-election at Lymington (near which she lived all her life, with the exception of her married years). She dislikes the successful candidate and the general upset: 'Oh how I wish all these new people—All—Whigs & Tories—were a thousand miles off—& that we were all dull & peaceable again! I am sick of vulgar aristocrats, & cringing mobocrats & all noise & show & pretension & *no heart anywhere*—nor any *true hospitality*. I am always so glad to get into my den again—after a few hours passed among them. But friendly & social intercourse is at an end here—& there is only the choice of *total* seclusion (not a *wholesome* thing) and heartless *company*.' The number assigned to this volume is Additional MS. 45185. H. J. M. MILNE

## 11. GREEK COINS.

THE Right Honourable Lord Justice Clauson has recently presented to the Department of Coins and Medals a number of Greek coins of Italy and Sicily from a collection formed by his father in Naples. A didrachm of Cumae and three of Thurium are selected here for illustration. The former (Pl. VIII, no. 1), struck in the third quarter of the fifth century B.C., shows an unusually interesting head of the nymph Cyme who personified the city for

its inhabitants, and, on the reverse a mussel shell, the town-badge, with a bow above it, the mark of the officer responsible. The didrachms of Thurium (nos. 3, 4, 7), which are perhaps a little later, are of fine style and reflect the intrusion of Attic influence into South Italy which resulted from the part played by Athens in the refounding of the city. The types are the helmeted head of Athena crowned with olive (a single smilax leaf is added to the wreath on no. 4), and a bull, with fishes beneath, symbolizing the river near by. The rushing torrent is even more vividly suggested on two beautiful double-staters of the same place (nos. 5, 6) recently purchased from a find. These date from the beginning of the fourth century and are of freer style: not only is the bull now charging, but speed is also suggested in the decoration applied to the bowl of the helmet, an elaborate Scylla with hand raised to her eyes, which replaces the simple wreath of the earlier coins.

A gift of 291 coins, principally ancient, has also been received from Mr E. S. G. Robinson. Among them should be noted no. 2, a didrachm of Naples of the early fourth century B.C. with a fine head of the nymph Parthenope, and, for reverse type, her parent, the river Achelous, a fertility god in the guise of a man-faced bull, crowned by Nike. No. 8, a unique tetradrachm of Abdera with the magistrate's name Anaxidikos, struck toward the end of the fifth century, couples the griffin, the city-badge, with a new and most interesting reverse—a bearded Dionysus, cloaked, carrying a branch of fir and a cantharus, and riding on a stag. The god is shown thus mounted occasionally on vases, but not till now on coins. No. 9, a stater of the island-city Melos, dates from the middle of the fifth century B.C.: the obverse shows a quince (*melon*), the canting badge of the island, and the reverse three dolphins swimming round a large central point. The whirligig vigour of the design is reinforced by the setting of the inscription, *Mal ion*, which runs in two lines outside and inside the dolphins, but in a contrary sense to them. Does it symbolize the island set in the sea? No. 10 is a stater of Corinth in the last quarter of the fifth century B.C. The types are the usual ones—Pegasus, the city badge, and the head of Athena to which a palmette is added as symbol. The style of the head, however, is very

fine and lends support to the suggestion that the initial K, which lurks on the lower edge of the leather cap worn beneath the helmet, is that of the engraver. No artists' signatures are otherwise known at Corinth, but they are common at Syracuse, often in similar, half-hidden places, and the period of our coin is just that when, owing to the Athenian attack, Syracuse was suddenly brought into close touch again with her mother-city.

J. ALLAN

## 12. A NEW BYZANTINE COIN.

ENTIRELY new types of Byzantine gold are exceptionally rare, but one has recently come to the Museum by purchase from Syria. It shows on the obverse the facing busts of two Emperors, DN IVSTINI ET CONSTAN P P AVG, and on the reverse the facing Victory, with long staff and Christogram and *globus cruciger*, familiar on solidi of Justin I and Justinian I. The coin, however, must belong rather to the reign of the second Justin, who lost his reason, but, in a lucid interval, in A.D. 574, appointed Tiberius Constantine to carry on the government with the queen, Sophia. It is thus a unique record on coins of the regency of the prince. The revival of the early type of Victory, and the signature O B\*\*\*, for the normal CONOB, are alike remarkable, and combine to set our piece apart from the mass of the coinage (Pl. VIII, no. 11).

H. MATTINGLY

## 13. A BRONZE HANDLE FROM IRAN.

A SMALL bronze, quaintly shaped in the form of a boar, has been acquired by the Department of Egyptian and Assyrian Antiquities (No. 129395, length 6.7 cm., Pl. IX c). In order to provide a better grasp the head and snout are unnaturally lengthened in proportion to the body, which is hollowed out behind so as to provide inside a deep regular cone-socket, through which a rivet-hole is pierced on either side. The object was therefore a handle, and it is almost certain, from the shape of the socket, that the implement thus held was a small whetstone, fixed by a transverse rivet. A complete example of the kind may be seen in *B.M.Q.*, vol. v, Pl. LIV a, and a similar empty handle in vol. ix, Pl. XXX d. Like



VIII. GREEK AND BYZANTINE COINS





*a*



*c*



*d*



*b*

IX. *a, b*, DETAILS OF MEDIEVAL BRASS CANDLESTICK. *c*, 'LURISTAN' BRONZE HANDLE. *d*, IMPRESSION OF HELLENISTIC GEM (*enlarged 2:1*)

them, this object, which has no known provenance, belongs to the class of 'Luristan' bronzes, which delight in animal forms often more fantastic than this, and are now mostly attributed to the earlier half of the first millennium B.C. In spite of this the little bronze boar<sup>1</sup> has a curious resemblance to a stone figure (*B.M.Q.*, vol. v, Pl. XXXVIII) of the prehistoric period, found at Ur, though it can have nothing directly to do with it.

C. J. GADD

#### 14. A HELLENISTIC GEM FROM IRAQ.

**I**N a great bend of the Tigris, south of Ctesiphon and Seleucia, on the east bank opposite the modern village of As-Swaira, there lies an ancient site from which, it is said, stucco reliefs representing elephants with riders and other animals have recently been taken to the Baghdad Museum. Presumably, then, the site is Sassanian in date. But the little cornelian gem (Pl. IX *d*) from this site is of Hellenistic date. It shows Zeus, seated in a shrine on a two-wheeled cart, drawn by two elephants, whose riders brandish thongs. The elephant skin is rendered by a curious convention of parallel strokes, while there is some confusion in the rendering of the trunks, which seem to come out of the animals' mouths. Where the elephant appears on coins there is sometimes uncertainty in the rendering of the trunk. The importance of the elephant in Western Asia, whither it was brought from Bactria, during the Seleucid period, was almost exclusively due to its use for military operations, and it is rather surprising to find these animals used for draught purposes, more particularly in connexion with a Greek god. Gems of course travel, and it may be that this one was brought to Iraq from elsewhere. It does not bear the marks of pure Greek workmanship, but the small figure of Zeus is fairly accurately rendered. Might the object perhaps have been brought back from Bactria after the campaign of Eucratides, 177-175 B.C.? The seated figure of Zeus Olympius points to the time of Antiochus IV Epiphanes, who substituted this Zeus type for the old Apollo on his coins in 169 B.C.<sup>2</sup> SIDNEY SMITH

<sup>1</sup> Another boar figure, as part of a horse's bit, appears on a 'Luristan' bronze in the *Survey of Persian Art*, iv, pl. 31.

<sup>2</sup> On this, and the relation of Eucratides to Antiochus IV, see W. W. Tarn, *The Greeks in Bactria and India*, Chap. V.



### 15. A MEDIEVAL BRASS CANDLESTICK.

**I**N the candlestick now to be described (Pl. X) the Museum has acquired, with the aid of the National Art-Collections Fund, a specimen of medieval metal-work of the first importance.

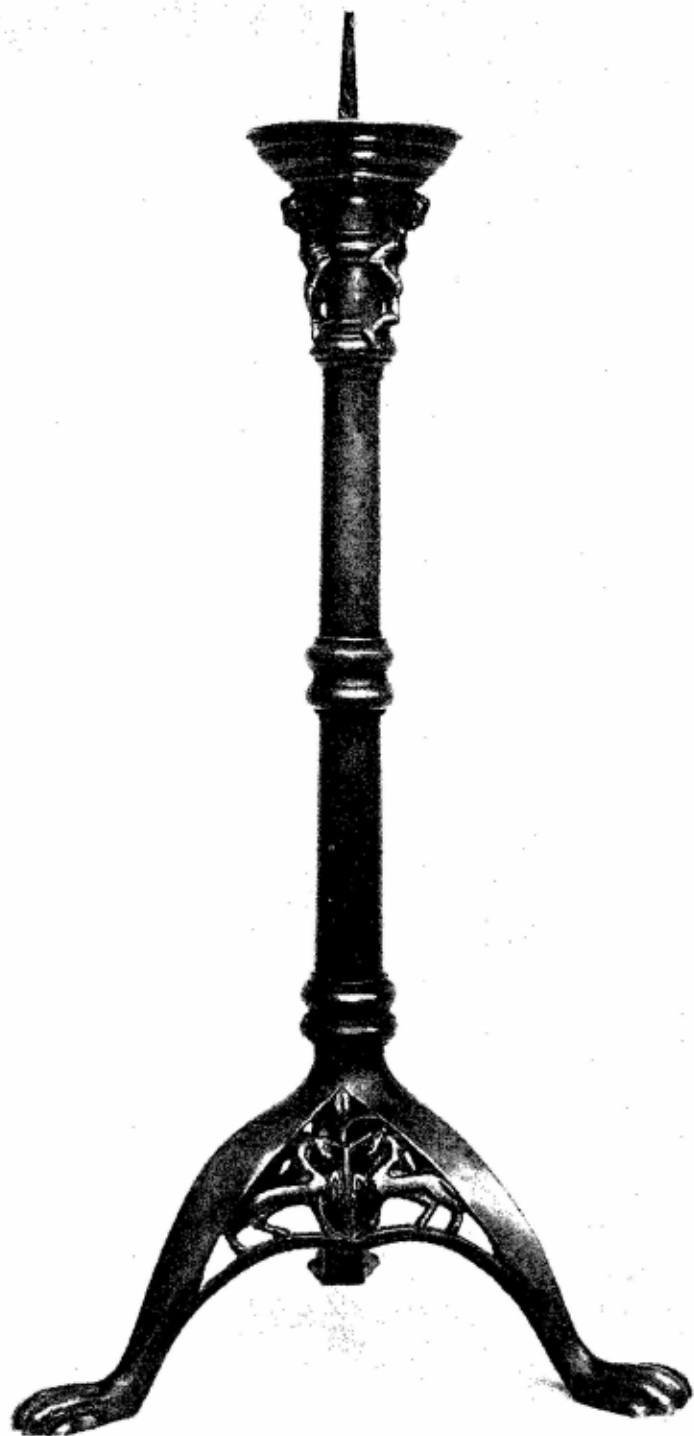
It was sold soon after the war by the convent of Heiligenkreuz, Lower Austria, where it had been preserved, to Stephan von Auspitz, from whom it was recently acquired by a private collector.

The candlestick, which is of the pricket type, is of brass, and 37 inches high. The spike is contained in a pan with moulding on the outside, which is supported by the figures of two youths (Pl. IX *a*) leaning against the stem at opposite sides of it, each seated with his left hand resting on the left knee, the right hand holding a belt; the right knee is slightly bent, the foot projecting over moulding. The figures wear doublets laced in front, and boots laced at the side, and the belt is worn low, almost down to the thighs. The stem is interrupted in three places by moulding, below the pan, in the middle, and just above the base. There are three feet in the form of lions' paws. The angles between them are filled with the familiar device, in openwork, of confronted animals on either side of a plant. On one side are unicorns, on another horses (Pl. IX *b*), and on the third camels, perhaps representing respectively Asia, Europe, and Africa, the only continents then known.

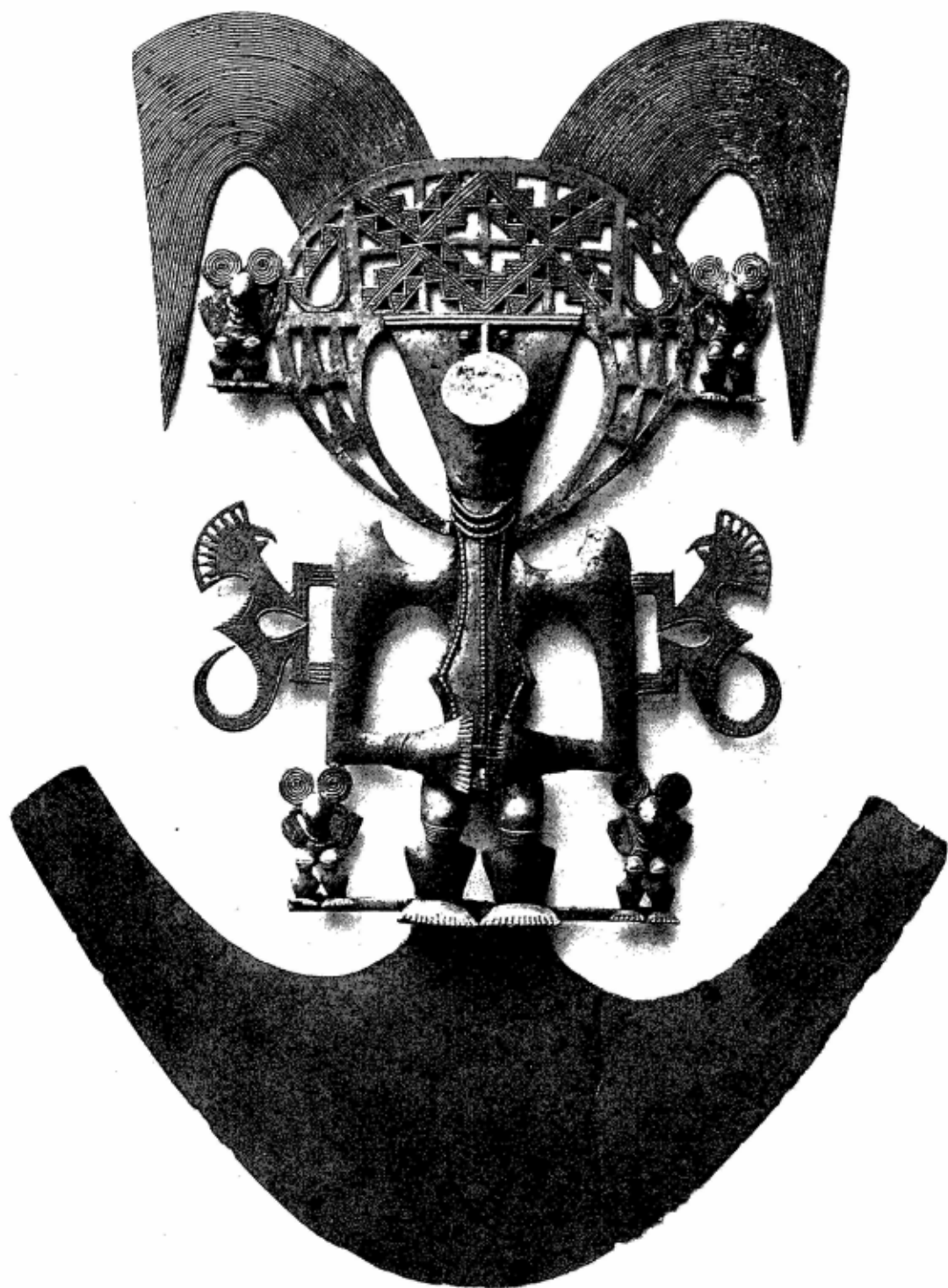
While the candlestick is clearly a fine piece of medieval craftsmanship, it has a still higher claim on our attention from its archaeological importance.

The general appearance at once suggests a Romanesque piece of work of the kind produced in the twelfth century. Dr Otto von Falke, of the Schlossmuseum in Berlin, points to a similar example of a twelfth-century candlestick of about the same height and with moulding and animal ornament at Emmerich on the Lower Rhine. When, however, we look at the male figures at the top, we see that they are costumed in the manner of the fourteenth century, probably the third quarter of that century.

Here we have a curious combination of styles which naturally raises the question whether the candlestick is all of one piece or whether it is a composite work made up of pieces of different periods. As a



X. MEDIEVAL BRASS CANDLESTICK



XI. GOLD PENDANT FROM COLOMBIA

result of tests carried out by the Museum Laboratory staff it appears that there is no occasion to question the authenticity of the old brass; the top, foot, and stem are all of the same alloy, and bear the same patina.

Von Falke considers that the fidelity to tradition in the style of the candlestick indicates an Austrian provenance, and in view of the proximity of Heiligenkreuz to the capital suggests Vienna as the place of origin. He points to the unicorn with cloven hoof and indented mane, which, without the horn, resembles the heraldic beast on the arms of the Dukedom of Styria.

Enough has been said to give some idea of the unusual interest of this acquisition. Here we have evidence of the continuance of the Romanesque style for no less than about three centuries, and it is hardly too much in this connexion to use the epithet 'unique'.

A. B. TONNOCHY

#### 16. A GOLD PENDANT FROM ANCIENT COLOMBIA.

THE National Art-Collections Fund has presented a gold object from Colombia of unusual size and importance. It represents a ceremonial knife with curved edge, similar in form to ancient copper knives from Peru and Ecuador; but the place of the handle is occupied by a highly conventional human figure<sup>1</sup> wearing an elaborate crest and head-dress with openwork geometric ornament (Pl. XI). The head-dress is flanked by smaller beaked figures, which are repeated below, while to the arms are attached animals resembling monkeys with birds' heads. The central figure wears a large circular nose pendant and three bead necklaces, and the torso is outlined and divided vertically with delicate beading; the legs are constricted below the knees with tight bands, as are those of the small supporting figures. This kind of leg constriction, which is also found in some ancient Colombian figure vases, may still be seen in use among living South American tribes. At the back of the head projects a thick ring for suspension. A peculiar feature of the central figure is the

<sup>1</sup> The same idea, of a standing figure terminating in a circular knife, is exemplified in one of the gold objects of the Chimu period, found in the Lambayeque province of N. Peru in 1936. The knife is interpreted as a symbol of sacrifice. Cf. L. E. Valcárcel, 'Un valioso hallazgo arqueoológico en el Perú', in *Revista del Museo Nacional, Lima*, vi, 1, p. 164.

large number of fingers (fifteen on each hand) and toes (thirteen and fourteen), perhaps symbolizing the supernatural power of a divine personage, like the numerous arms of Hinduist deities. The small figures also have seven toes to each foot.

In its general aspect this ornament is unique, but it contains several elements suggestive both of Peruvian and Panamanian affinity. The divided crest, for instance, the spiral 'ears' of the small figures, and the augmented fingers and toes occur also in figures from Panama or Costa Rica. In this case the crest has been emphasized, perhaps to balance the opposing curves of the knife, and give symmetry to the total composition.

The affinity of this piece with objects both from Panama to the North and Peru in the South is in accordance with other evidence of strong cultural connexions between these regions, a movement from South to North being indicated during the Peruvian 'Chimu' period, if not earlier. Although nothing certain can be said as to its date, the probabilities favour this period, which falls approximately between A.D. 1000 and 1400.

On the back of the knife blade is written in ink—'Lo encontré Leonardo Ramirez de Popayan en las cercanias del tombo' (I, Leonardo Ramirez of Popayan found it in the vicinity of the *Tombo*). Popayan, in the upper valley of the Cauca river, was one of the four principal culture centres of ancient Colombia. It lies south of the better-known Quimbaya culture, which produced some of the finest gold objects known from Pre-Columbian America.

#### *Technological note.*<sup>1</sup>

The central figure and the four small beaked figures have been cast in relief by the 'cire perdue' process, and are hollow behind, while the head-dress and 'bird-monkeys' are flat, with details incised. The knife blade which is thin and even may have been made by cold hammering.

The specimen has apparently been cast in several distinct pieces, which were subsequently joined together by soldering.

<sup>1</sup> This note has been written with the co-operation and advice of Dr H. J. Plenderleith, Keeper of the Research Laboratory of the Museum.

The entire surface is covered with gold, though in places it has a coppery hue. But at several points where the surface has been broken microscopic inspection reveals that the purer gold is confined to a thin layer or crust, enclosing a core of baser metal, which contains a considerable admixture of copper. This can be seen, for instance, on the feet of the lower left-hand small figure. The knife blade has at some time been fractured and the cross section thus exposed reveals similar conditions. The smaller broken portion has a specific gravity of 9.7, which is about that of a 50-50 per cent. silver-copper alloy. The method by which the gold layer was applied cannot be determined without a detailed microscopic examination; but the exposed sections show it as a covering distinctly demarcated from the core, which seems to preclude any process of 'mise-en-couleur' or surface enrichment, such as was frequently employed in the metallurgy of Central America. The application of gold leaf to the uneven and broken surface by hammering would hardly have been possible. The most satisfactory explanation would seem to be a form of amalgam plating, such as is indicated in the case of similar specimens from Panama, which have recently been subjected to thorough microscopic and spectroscopic analysis.<sup>1</sup>

Although this specimen cannot claim the doubtful merit of being pure gold, its interest from the metallurgical point of view is all the greater for that reason.

H. J. BRAUNHOLTZ

## EXCAVATIONS

### ATCHANA.

IN the early months of last year Sir Leonard Woolley continued his exploration of the mound of Atchana<sup>2</sup> in North Syria, which can now be identified, on the evidence of inscribed tablets found there, as the ancient town called Alalakh. The palace with a columned portico, discovered last year, was completely excavated, and found to be a composite structure built at different times. There were clear indications that it had possessed an upper story, and that

<sup>1</sup> Cf. S. K. Lothrop, 'Coclé. An Archaeological Study of Central Panama'. *Memoirs of the Peabody Museum*, vol. vii (1937), Part I, Appendix III, p. 311 ff.

<sup>2</sup> See *B.M.Q.*, vol. xii, p. 113, *Illustrated London News*, 17. ix. 1938, p. 503; *Antiquaries Journal*, 1939, pp. 1-48.

its two divisions had been used respectively for residence and for administration. Of objects discovered in this building the most valuable were clay tablets inscribed in cuneiform with texts in the Akkadian language, from which it has already been possible to learn not only the name of the place but some of its rulers, with the interesting addition that one of them was contemporary with Saushatar, a king of Mitanni who was already known as a leading potentate of Western Asia in the fifteenth century B.C. Further examples of the pottery with white decoration on a black ground were recovered; two complete vessels are illustrated in Plate XII, (a) 126192, height 33.3 cm., a funerary urn, shows a row of birds in procession among formal patterns including spirals, (b) 126193, height 13.3 cm., a vase with a hole in the base, and fine painted decoration in which spirals are again prominent. Among the most interesting of the small objects discovered in the palace are a steatite roundel (126186, diam. 3.3 cm., Pl. XII c) engraved on both surfaces with formal patterns surrounding a middle ring which encloses characters of the 'Hittite' hieroglyphic writing. 126157 (ht. 6 cm., Pl. XII d) is half of an ivory plaque carved with scenes of combat between winged sphinxes and other creatures. Used originally as an inlay, it has grooves in its own face for a further inlay, probably of a coloured paste. The little ivory statuette of a girl (126156, ht. 7.3 cm., Pl. XII e) belongs to a period later than the palace, while the curious small bronze of a god in pointed cap standing on the back of a flying bird (126126, ht. 7 cm., Pl. XII f) is more ancient, having been found in a triple gateway which was one of the entrances through an earlier town wall over which the palace was subsequently built.

#### TALL BRAK.

MR MALLOWAN'S fourth season in North Syria was devoted to the further exploration of Tall Brak, begun in 1937.<sup>1</sup> The great palace then discovered has now been revealed as a building of Naram-Sin, King of Agade, by the occurrence in its walls of bricks stamped with his name. The whole of it was dug out and a few

<sup>1</sup> See *B.M.Q.*, vol. xii, p. 114, and *Illustrated London News*, 15 and 22. x. 1938.





*a*



*b*



*f*



*d*

*e*

*c*

XII. ANTIQUITIES FOUND AT ATCHANA, 1938





*a*



*b*

tablets belonging to the Agade period (about 2500 B.C.) were found, which do not seem, however, to disclose the ancient name of this important site. The palace itself was unproductive of small antiquities, but under the floors of contemporary houses near by were buried jars containing jewellery, cylinder-seals, and amulets, one of which is illustrated in the middle of the top row on Plate XIII (126194,  $2.7 \times 2.5$  cm.). It is of lead, in the form of a bearded bull, with a suspension ring on the back.

The south-west corner of the palace was found to have been built over the ruins of a great mud-brick tower, probably part of a temple, which belonged to the Jamdat-Nasr period, more than 500 years earlier. This structure rested upon a clay platform under which were buried great numbers of small votive objects, which seemed to have been cast in at the time of its foundation. Most of them were found in underground chambers which had already been visited by robbers in antiquity. Apart from a large collection of beads there were many amulets, of two principal kinds; first, stamp seals in the form of animals or heads of animals carved in various kinds of stone, shell, or faience. With these may be classed seals in the form of rectangular plaques, and others which are kidney-shaped, with sockets on the back to contain inlay. Most of these objects are engraved underneath with roughly executed animal scenes. Plate XIII *a* shows some of the characteristic types of these seals and their devices. Of an entirely different kind are the little stone 'idols' represented in Plate XIII *b*. These were found in large numbers, and most of them vary little in style, though there are some which represent as many as three pairs of eyes side by side, and some strange head-dresses. One or two seem clearly to portray a mother and child. While these figures may be considered as amulets their significance is quite unknown, but they suggest the true origin of certain larger bell-like objects which have been found on other prehistoric sites and have been variously explained hitherto. Further specimens were obtained of the pottery with white decoration on a dark ground, similar to that of Atchana, as well as many sherds of prehistoric painted wares, especially of the Tall Halaf style.

## EXHIBITIONS

### HISTORY OF THE LATIN BIBLE.

**A**N exhibition, designed to illustrate the history of the Scriptures in the Latin tongue from their first appearance in the second century down to the invention of printing, was opened in the Bible Room in January, and will remain on view throughout the year. Concerned mainly with the vicissitudes of the text, it opens with a specimen of the rare original translation, known as the Old Latin version, and passes on to the Vulgate, St Jerome's epoch-making edition, which appeared towards the end of the fourth century. Some of the purest examples of this version now extant were written in Northumbria, and the fragment of one of these handsome (7th to 8th century) codices in the present exhibition, presented to the Museum by the Friends of the National Libraries, stands witness to the part played by this country in the transmission of the Bible text.

As was inevitable in ages when books were multiplied by hand, the Vulgate in its turn became corrupted, and by the end of the eighth century the need for further revision was apparent. In France, where the manuscripts were in great confusion, two scholars set themselves, almost simultaneously, to provide a remedy. Alcuin of York, an Englishman, at the instance of Charlemagne, produced an edition which gained wide acceptance; while Theodulf, Bishop of Orleans, issued a text which enjoyed a very limited range of circulation. Later revisers, it will be found, virtually confined their energies to the composition of glosses or commentaries, intended to elucidate the obscurities of the text and to bring it into conformity with the teaching of the Fathers of the Church.

The thirteenth century, the era of the minute pocket Bible, may be said to have witnessed the last medieval revision of the Vulgate. The initiative on this occasion was taken by scholars of the youthful University of Paris, and their most lasting achievement was the division of the Bible into its present chapters.

While the primary purpose of the exhibition is to exemplify the evolution of the text, space has been found for a few of the medieval biblical picture-books.

## RECENT PUBLICATIONS

SINCE progress with the new edition of the General Catalogue of Printed Books was last recorded in the *Quarterly* six additional volumes have been issued, viz. Vols. XX-XXV. The letter B has now been advanced as far as the heading BROD and should be completed in another two volumes.

THE fourth edition of *The Mount Sinai Manuscript of the Bible*, the pamphlet issued after the acquisition of the Codex Sinaiticus, has for some time been out of print. An examination of the manuscript carried out in the Department of Manuscripts has led to so many new conclusions (stated in detail in *Scribes and Correctors of the Codex Sinaiticus*, which appeared last year) that a mere reissue of the old pamphlet seemed inadvisable, and it was therefore decided to bring out an entirely new work. The opportunity was taken to add a section on the Museum's other great biblical treasure, the Codex Alexandrinus. This new pamphlet (*The Codex Sinaiticus and the Codex Alexandrinus*, price 1s. net), by H. J. M. Milne and T. C. Skeat, the authors of *Scribes and Correctors*, is now on sale. It summarizes the most important of the conclusions stated in the work just referred to, reproduces much of the information contained in the earlier pamphlet, and concludes with a similar account of the Codex Alexandrinus.

## PRINCIPAL ACQUISITIONS

### PRINTED BOOKS.

Salvador de Madariaga. *Don Quixote. An Introductory Essay in Psychology.* Translated from the Spanish by the Author and Constance H. M. de Madariaga. The Gregynog Press: Newtown, 1934. *Presented by the Misses G. E. and M. S. Davies.*

Cesare Manaresi. *La Famiglia Giuliani.* Milano, 1938. *Presented by Comm. Prof. Cesare Manaresi.*

Simão Ferreira Paez. *As Famosas Armadas Portuguesas, 1496-1650.* Manuscripto existente na Bibliotheca da Marinha do Rio de Janeiro, fielmente reproduzido e traduzido. Rio de Janeiro, 1937. *Presented by Lancelot Iveson Gordon Leveson, Esq.*

Hallwylska Samlingen, Beskrifvande förteckning. Grupperna XXIV, XXVI-XXX, LIX, LX, LXV. Text and plates. 8 vols. Stockholm, 1935-7. *Presented by Countess Wilhelmina von Hallwyl.*

John Masefield. Volání Moře, Výběr z díla, 'The Collected Poems'. Přeložil Antonín Cekota. Zlín, 1938. *Presented by the Translator.*

Wilfred Partington. The Identity of Mr Slum. Charles Dickens and The Blacking Laureate. Printed for private circulation only. London, 1937. *Presented by the Author.*

The Correspondence of the Colonial Governors of Rhode Island, 1723-75. Edited by Gertrude Selwyn Kimball. 2 vols. Boston and New York, 1902, 3. *Presented by Mrs W. B. Weedon.*

E. C. Somerville and Martin Ross. The Sweet Cry of Hounds. Methuen & Co.: London, 1936. *Autographed and presented by Dr E. C. Somerville.*

Georg Schnath. Geschichte Hannovers im Zeitalter der neunten Kur und der englischen Sukzession, 1674-1714, Band 1. Hildesheim und Leipzig, 1938. *Presented by Dr Georg Schnath.*

Marita de Hutschler. Quelques remarques sur les origines des plus anciennes et nobles familles romaines. Florence, 1934. *Presented by Marita Baronne de Hutschler.*

The Torch. Number two. A journal produced by students of the City of Birmingham School of Printing, 1938. *Presented by The Head of the School of Printing.*

Maillol. English translation from the German of Count Harry Kessler by J. H. Mason. Reprinted at the London County Council Central School of Arts and Crafts. 1930. *Presented by the School and the Translator.*

Ribston. A narrative of events extending over a period of three hundred years, 1533 to 1833, during which Ribston was the seat of the Goodricke Family. Edited by Charles Alfred Goodricke. London, 1913. *Presented by Mrs L. Goodricke.*

L'Assiette au Beurre. 6 vols. Paris, 1901-7. *Presented by Mrs V. Bryce Solomons.*

Museum Benaki, Athen. Katalog der Goldschmiede-Arbeiten, von Berta Segall. Athen, 1938. *Presented by the Director of the Benaki Museum.*

An Account of the Arrangements and Procedure in Westminster Hall, Friday, 7 May 1937, on the occasion of the luncheon of the Empire Parliamentary Association at which H.M. King George VI welcomed the Prime Ministers and other Delegates to the Imperial Conference and the Delegates to the Empire Parliamentary Conference. Cambridge, 1937. *Presented by Sir William Brass, M.P.*

French Arts and Letters and Other Essays by W. Francklyn Paris. New York, 1937. *Presented by the Jusserand Memorial Committee.*

The Voyage of the New Hazard to the Northwest Coast, Hawaii and China, 1810-13, by Stephen Reynolds, a member of the crew, edited by Judge F. W. Howay. Salem, Peabody Museum, 1938. *Presented by the Trustees of the Peabody Museum.*

Ireneo, a tragedy in three acts, by Laurence Dakin. Portland, Maine, 1936. *Presented by the Author.*

The Miscellaneous Works of Oliver Goldsmith. Edited by Washington Irving. 4 vols. Paris, 1837.

Sir Walter Scott. The Monastery. Paris, 1838. *Presented by Major W. Roderick D. Mackenzie through the Friends of the National Libraries.*

An Account of the Life and Death of Mr Philip Henry, Minister of the Gospel near Whitchurch in Shropshire. London, 1698. *Presented by Sir George Hill, K.C.B.*

## PRINTS AND DRAWINGS.

Gaudier-Brzeska, two drawings. *Presented by Mr R. Cordy, through the National Art-Collections Fund.*

Liverpool and Manchester Railway. Two colour-aquatints published by R. Ackermann, 1831.

Anonymous Florentine Engraving of the Fifteenth Century. Upright ornament panel, illuminated by a contemporary hand.

An Elizabethan Pack of Playing-Cards with County Maps, signed *W. B. inven. 1590.*

Mariette Lydis, twelve lithographic illustrations to H. de Motherlant, 'Les Jeunes Filles'. *Presented by Count G. Govone.*

Julius Komjati, eighteen etchings. *Presented by the artist.*

N. Varga, four etchings. *Presented by the artist.*

George Buday, forty-one wood-engravings. *Presented by Mr Gabriel Wells.*

J. W. Topham Vinall, seventeen water-colours illustrating 'Vanished London'. *Presented by the artist.*

Charles Shannon, forty-three cancelled lithographs. *Presented by the artist's executors.*

J. S. Agar, portrait drawing and three prints. *Presented by Miss Cruttwell Abbott.*

Charles Shannon, album of ninety-one sheets of studies. *Presented by the National Art-Collections Fund.*

J. A. D. Ingres, portrait group in pencil, dated 1816, said to represent Sir John Hay, 6th Baronet, and his sister Mary. *Presented by the National Art-Collections Fund.*

Robert Anning Bell, twelve drawings. *Presented by Mrs R. Anning Bell.*

W. Parrott, Paris and the Environs: a series of lithographs, done about 1840. *Presented by the Viscount Wakefield, G.C.V.O.*

Drawings by L. A. Moreau, and Jean Frélaut, and etchings and lithographs by Frélaut, Daumier, Boussingault, and Toulouse-Lautrec. *Presented by Mr P. M. Turner.*

Four Coaching Prints, by R. Havell, after Henry Alken, 1837. *Presented by Mr Minto Wilson.*

Charles Ricketts, Hero, and Leander, wood-engravings. Unique series of six proofs.

John Rubens Smith, portrait of a Sportsman. Pastel drawing.

G. J. Pinwell, The Deserter. Water-colour.

French School, about 1750. Four drawings in red chalk.

Paul Cézanne, self-portrait. Lithograph.

Anonymous Venetian drawing, about 1580, the Floating Theatre, built in 1564. *Malcolm Exchange Fund.*

Pack of Spanish Cards, early nineteenth century. *Presented by Miss Elizabeth Senior.*

Marriage of Cupid and Psyche, book illustrated with engravings by John Buckland-Wright. *Presented by the artist.*

## COINS AND MEDALS.

Fifty-six notes and six silver and thirty-eight nickel coins, being a complete set of the past and present currency of Estonia. *Presented by the Director of Finance, Estonian Ministry for Economic Affairs.*

Corpus Nummorum Italicorum, Vol. XVII, Rome Part III. *Presented by H.M. The King of Italy.*

Thomas Simon's original accounts for work done as chief graver to the Mint from 1660-5. *Presented by Miss Helen Farquhar.*

Ninety-seven lead tokens of the sixteenth and seventeenth centuries. *Presented by Mr J. B. Caldecott.*

## EGYPTIAN AND ASSYRIAN ANTIQUITIES.

An inscribed sandstone fragment from Amarna. *Presented by Dr H. Burg.*

A cylinder seal in the Assyrian style of the eighth-seventh centuries B.C. *Presented by Mr A. L. Soames.*

One hundred and ninety-two photographs of archaeological sites in Iraq. *Presented by the Air Ministry.*

## BRITISH AND MEDIEVAL ANTIQUITIES.

Palaeolithic flint implement from a gravel-pit near Lechlade, Gloucs. *Presented by Mrs Evelyn Atkinson.*

Four pointed wooden objects from the Beaker Period horizon on the Essex Coast near Clacton-on-Sea. *Presented by Mr S. Hazzledine Warren.*

Iron steelyard and spit from the site of a Roman villa at Dorn, Worcestershire, excavated by the donor and Mrs Morcom. *Presented by Lt.-Col. R. K. Morcom.*

Blue and White medallion of Bristol earthenware with a view of Bristol Cathedral. *Presented by Mr Wilfrid Fry.*

Bronze figure from a crucifix, German(?) late twelfth or early thirteenth century. *Presented by Mr G. J. Buscall Fox.*

## ORIENTAL ANTIQUITIES AND ETHNOGRAPHY.

A large ethnographical collection from various Islands in Oceania. *Presented by Miss E. K. B. Lister.*

A cast brass head of a syphon, with hunting scenes, from Assam.



A series of ethnographical objects from Ashanti, collected by the late Capt. R. S. Rattray.

An ethnographical series from Sarawak; collected by Mr F. O. Maxwell in about 1870-80. *Presented by Miss Frere.*

A sword of the Illanun from Tempassuk District, British North Borneo. *Presented by Mr Ivor H. N. Evans.*

Wooden models of wheelbarrows or handcarts from China.

A series of stone implements from Bombala and Quibray Bay, New South Wales, Australia. *Presented by Mr A. J. Barrett.*

A small ethnographical series from West Africa. Collected by the Rev. John T. F. Halligey, F.R.G.S., between 1870-3 or 1885-91. *Presented by Mrs Halligey Charles.*

A reed whistle and two iron arrow-heads, from the Lyangalile area of Ufipa, Tanganyika Territory. *Presented by Mr A. T. Curle.*

An ethnographical series from Kordofan, Sudan. *Presented by Dr Norman L. Corkill.*

Two carved and painted wooden figures from New Ireland. *Presented by Mr W. E. Douglas.*

Two soap-stone 'nomorri' figures from Sierra Leone.

Five silver birds attached to a flat strip of silver, from ancient Peru, probably Chimu period; and a large series of ethnographical books and pamphlets, mainly on American archaeology. *Presented by Mr T. A. Joyce, O.B.E.*

A series of ancient pottery vases and a large carved paddle from Peru, a large vase from the highlands of Ecuador, and two painted pottery vases from the Zuñi, New Mexico.

A small pottery bowl from Bole District, Gonja, N. Territories, Gold Coast. *Presented by Dr N. R. Junner.*

A painted trophy skull from the Angass tribe, Thal Country, and a solid pottery figure from the Angass country, Northern Nigeria. *Presented by Mr W. E. Nicholson.*

A series of four sets of brass figurines illustrating war, ordeal by poison, a funeral, and a group of musicians, from the Bamum tribe, Cameroons under French Mandate.

Five stone arrow-heads and an ancient string of turquoise and shell beads from Jujuy, Argentina. *Presented by Miss M. A. Beasley.*

A bone flute, probably from California. *Presented by Mr Frank Stevens, O.B.E., F.S.A.*

An archaeological series from Esmeraldas Province, Ecuador, and an ethnographical series from the Jivaro, Yumbo, and Otavaleño Indians of Ecuador.

A series of pottery vases and a set of potter's tools from Kpandu, Togo, under British Mandate, Gold Coast. *Presented by Capt. C. C. Lilley, O.B.E.*

A small loom from Madagascar. *Presented by Capt. A. W. F. Fuller.*

A pottery vase with black painted ornament from Tiahuanaco, Bolivia. *Presented by Lady Clarke.*







XIV. A FLEMISH SHIELD OF PARADE

## 17. A FLEMISH PAINTED SHIELD

THE late fifteenth-century Flemish shield of parade in the medieval collections of the British Museum (Pl. XIV) was presented in 1863 by the President of Trinity College, Oxford, the Rev. John Wilson, D.D. It has, of course, been published several times. Dr Wilson had exhibited it to the Society of Antiquaries in 1856, and there is an engraving of it in the *Proceedings* of that year accompanied by a note recording all that is known of its early history, which is that until 1839 it had belonged to the Schutz family at Shotover House, near Oxford (*Proc. Soc. Ant.* iii, 1853-6, p. 253). Subsequently the shield was reproduced in colour by J. Starkie Gardner (*Foreign Armour in England*, 1898, frontispiece), and in half-tone by Sir Guy Laking (*European Armour and Arms*, ii, 1920, fig. 594) and in the British Museum Medieval Guide (fig. 10). All these illustrations, however, are superseded by the photograph now published (Pl. XIV), for in 1938 the shield was cleaned at the direction of the Trustees with such remarkable results that the previous pictures of it will be henceforth of little use. This cleaning was undertaken after consultation with Sir Kenneth Clark, and we are grateful to him not only for his advice, but also for allowing the work, which was entrusted to Dr H. Ruhemann, to be done in the studio of the National Gallery. The first discovery was that almost the whole of the gilded background was modern, as was the scroll inscribed VOUS OU LA MORT; all this was removed, and we have now the original gilding with its stippling of crimson spots, and the original scroll, which was found to have been inscribed with white letters instead of a legend in black. The charming figures of the knight and his lady have also been very considerably improved by the removal of over-paint. In the figure of the knight we can now admire the authentic steely sheen of the armour, and we can observe the delicately painted hands that were found under the crudely daubed later versions. At his feet Dr Ruhemann discovered an admirably drawn armet beneath the botched and blackened actor's property that had been painted over it, while between the left knee of the knight and his helmet there has emerged a pair of gauntlets that were invisible before. The figure of the lady is

improved to an even greater extent; for the removal of the gross over-paint at the foot of the skirt has revealed the original feet in their open-toed shoes and has transformed the ermine into a light and graceful trimming; moreover, the full length of her chatelaine has now been exposed and we can see its terminal jewel.

We have every reason to be proud of this pavise, for it is unquestionably the finest in the known series of painted shields. Most of them are decorated with emblems and devices that are not a great deal better than a good sign-painter's work; but here we have a gentle, elegant Gothic painting that has been done with care and distinction. The only other shield known to me that has on it a figure-subject of the same quality is the splendid Renaissance pavise of Pompa Bentivoglio at Bologna, which bears a St George and the Dragon, painted I think in France, that must have been the work of an artist of equal ability to that of the Flemish painter of the British Museum shield.

T. D. KENDRICK

#### 18. A ROMANO-BRITISH CARVING FROM THE MEN-DIPS.

THE sculptures of Roman Britain are for the most part a collection of dull and stodgy carvings about which one cannot say much more than that the poor things presumably did their best to represent classical art in this far-off province of the Empire. A few pieces imported for use in the temple or the villa, such as our Luna from Woodchester or the London Museum river-god, are plain evidence of the lack of taste shown by the richer persons, and it is not surprising that the ordinary wayside memorials and architectural embellishments of the buildings should often be nothing more than uninspiring and inexpert copy-work. Yet, occasionally, there are certain passages in Romano-British work that reveal an impressive and barbaric sincerity of purpose which gives an otherwise insipid carving a certain strength and interest; and, though less often, we do sometimes find carvings whose interest lies in the fact that they are wholly barbaric in concept. The British Museum had no example of this purely barbaric work until the Trustees purchased the small fragment of Bath stone that is illustrated here (Pl. XV *a*).

The piece, which measures only  $5\frac{1}{2}$  inches in length, comes from the neighbourhood of Charterhouse-on-Mendip in Somerset. It does not seem to be a fragment broken from a grave-slab, as comparison with certain south-western tombstones might suggest; but is more probably just a casual carving on a characterless block, like the carved fragments from Camerton, Somerset (*Ant. Journ.* xvi. 206) and from Eype, Dorset (*Ant. Journ.* xvi. 323). It bears a head in very low relief, the features within the circular face being represented by two large pointed oval eyes, a lightly defined wedge-shaped nose, and a tiny pitted mouth. The work is naïve and simple; but it has a crisp and refreshing distinction that makes it very much more interesting than a bungled and imitative piece of work in the classical style. It is to be regretted that such charming carvings as this new addition to our Room of Roman Britain have been so little studied that at present it is not possible to say whether they were made at an early or late date in the Roman period.

T. D. KENDRICK

#### 19. TWO MEDIEVAL POTTERY VESSELS.

THE pottery ewer or water-pitcher, height  $6\frac{1}{2}$  inches, illustrated in Plate XV *b, c*, is covered externally with a thin, pale yellow glaze, and it is of hard, thin grey ware. The walls are less than  $\frac{1}{8}$  inch thick. It was found in the High Street at Oxford on the site of the Examination Schools, where formerly stood the Angel Inn, and was presented to the Museum in 1887 by Mr, afterwards Sir, Augustus Wollaston Franks. It is published in the Catalogue of English Pottery (B 200), and there tentatively ascribed to the sixteenth century, but in the light of more recent research it has been recognized as having a quite different historical setting and as a piece of great rarity and considerable archaeological importance.

The background to this vessel and the origin of the type is to be found amongst the products of the Rhineland in the Carolingian period, when the globular shape, with small tubular spout and small strap handles running into the rim of the vessel, is exactly matched, for instance, at the type-site at Pingsdorf (*Bonner Jahrbücher*, 103, 1898, 114 et seq., Pl. VI), which has given its name to a hard, thin



pottery, really an early type of stoneware, that is peculiar to the Rhineland and represents the highest technical achievement of contemporary ceramics. Pingsdorf ware was widely distributed from the Rhineland, being found, for instance, in post-Carolingian contexts at Birka in Sweden (late ninth to mid eleventh century), and in particular it was imported into South-Eastern England, having been found in London and also at Pevensey. These English finds indicate trade connexions with the Rhineland in the late Saxon period, and resulted in the production of a class of English imitations of Pingsdorf ware and shapes, from which the vessel illustrated here derives.

These English derivatives are concentrated in the East Anglian area, where the pottery in general shows considerable Rhenish influence in the late Saxon period, and in this area there are parallels to the Oxford vessel dated to the earlier part of the twelfth century. These, especially the vessel from Stamford Castle in Rutland (*Antiquaries Journal*, xvi, 1936, 396 et seq., fig. 6, 16), which can be completely restored, agree in minute details with the Oxford ewer, being identical in the section of the rim (which is of a distinctive bifid form), and in the profile of the neck, the thin and rippled walls, and the very convex form of base roughly knife-trimmed and scraped (Pl. XV c). They allow us to date the Oxford vessel in the twelfth century, perhaps in its earlier part.

The vessel raises another point of interest. Although found in Oxford and, according to a MS. letter found inside the pot, accompanied by several others of its kind, it is in all respects an exotic piece amongst the local medieval pottery, while on the other hand the type is at home, as we have seen, in the East Anglian area. In the University Museum of Archaeology and Ethnography at Cambridge there are fragments found in Cambridge that are identical with the Oxford vessel in all respects, having the same all-over yellow glaze, and showing what is virtually a replica of its double-thumb-pressed handles and spout. As they are identical not only in form but in fabric, these Cambridge parallels allow us to conclude that the vessel found on the site of the Angel Inn was made in East Anglia, if not in Cambridge itself, and as such it is evidence for



*d*



*c*

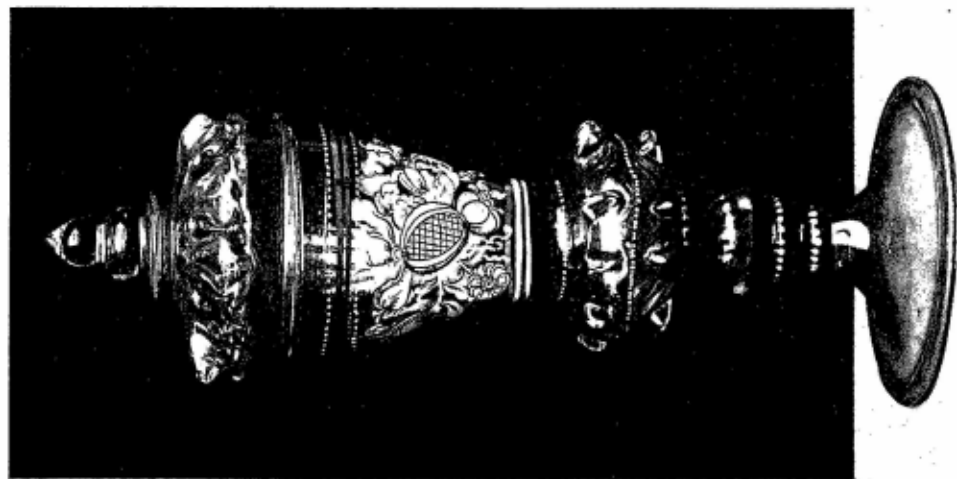


*b*

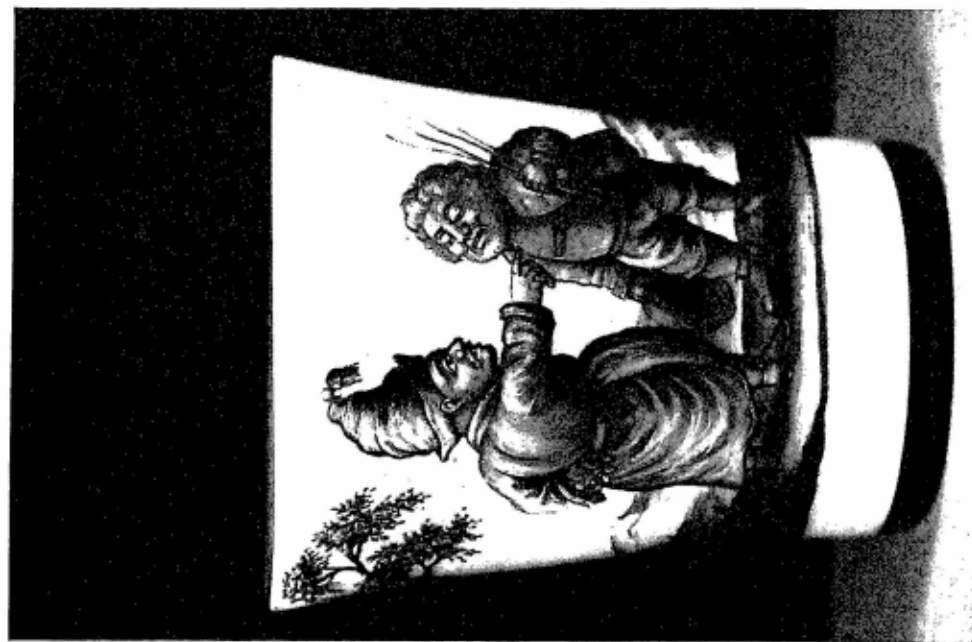


*a*

XV. *a*, ROMANO-BRITISH STONE CARVING. *b*, *c*, *d*, ENGLISH MEDIEVAL POTTERY



*a*



*b*

XVI. GERMAN GLASS GOBLET AND TUMBLER

connexions between Oxford and East Anglia in the early medieval period.

Furthermore, it can be shown that this strange vessel, displaying a technical excellence unexampled in the West, influenced the Oxford potters. The rim-form, the glaze, which is peculiar in that it contains brown flecks of undissolved colouring-matter, and the ultra-convex and sharply defined base, scratched and striated in the finish, are features which reappear in conjunction with a light-coloured body very much in contrast to the local wares of the earlier twelfth century in Oxford pottery recently discovered on the site of the Bodleian Library Extension, which was attributed to the opening of the thirteenth century.

Apart from its archaeological interest, the ewer is of a form very rare in medieval pottery, and it is the only complete vessel of its kind to be seen in the country, the parallels quoted being all fragmentary. It is to be published in detail in a forthcoming number of *Oxoniensia*.

The tall jug (ht. 14 inches) on a sharply waisted foot (1939, 1—1, 1) illustrated in Pl. XV *d*, was purchased for the Museum at the recent sale at Christie's of the William Ridout Collection, and was found in Seething Lane, London. The upper part is covered with a mottled dark green glaze, the lip is pinched for pouring, and the body is minutely rilled with horizontal lines. The base is flat, but raised on a slight base-ring. It is of speckled grey ware.

The waisted foot occurs in English medieval pottery on a variety of vessels which seem to range in date from about *c.* 1240 to *c.* 1320 or 1330. A jug from Hertford College, Oxford (*Burlington Fine Arts Club, Illustrated Catalogue of Early English Earthenware*, Pl. VI), which can be dated *c.* 1240, is perhaps the earliest instance of this feature. Another datable example is the better-known polychrome jug from Cardiff (*Archaeologia* 83, Pl. XXVI), which can be referred to the period *c.* 1275–1320. The waisted foot is present also in the tall and slender 'baluster' jugs, a large and generally distributed class which belong to the same period, but it does not appear, so far as our knowledge goes, in later medieval pottery. The Seething Lane jug probably also belongs to this period, and is probably not

earlier than the last quarter of the thirteenth century, for the dark mottled green glaze seems to develop about then, and is particularly characteristic of the subsequent period. The knife-trimming on the foot illustrates the persistence well into medieval times of a Saxon technique which is generally regarded as an indication of early date. The jug, elegant and distinguished in form, is of considerable artistic merit, and is a notable addition to the Museum's already fine collection of Plantagenet pottery.

R. L. S. BRUCE-MITFORD

## 20. THREE GERMAN GLASSES.

AT the sale at Sotheby's on 10 November 1938, of the glass collection of an unnamed Dutch owner, the Museum was enabled with the aid of a donation from the National Art-Collections Fund to purchase three examples of German glass of unusual importance. The first (Pl. XVI *a*), lot 97 in the sale, is a covered goblet in Venetian style painted in white enamel edged with black with a design of fruit and flowers; there are also details in yellow. This goblet appears to be of German make and to date from about 1600; it was formerly in the Adolph Piehl collection at Bonn and has been attributed to Nuremberg, but German glass scholarship is not yet sufficiently precise for this to be regarded as more than a conjecture.

The second piece (Pl. XVII) was lot 109 and is a plate of amber glass with wheel and diamond engraving of a male infant reclining beside a dolphin on the sea shore; there is a border of figures and scrollwork in Renaissance style. This plate is said to come from a service made for the famous Fugger family of Augsburg. It was formerly in the Marcus collection at Worms and has likewise been attributed to Nuremberg, with the suggestion that it may have been made by Italian craftsmen.

Third (Pl. XVI *b*) was lot 124, a tumbler painted in red with four figures in the style of Callot. This comes from the Schifftan collection at Vienna and has been called Bohemian about 1700. But as Miss Elizabeth Senior has pointed out to me that the figures are adapted from two engravings, representing March and November,



XVII. GERMAN PLATE OF AMBER GLASS



XVIII. FRAGMENT OF GREEK MARBLE HEAD



in a series of Seasons published in *Il Callotto resuscitato oder Neu eingerichtetes Zwerchen Cabinet*, one of which is dated 1715, it is clear that this dating is some twenty years too early. The engravings were probably published at Augsburg, and the tumbler may have been made in South Germany; the suggestion that it was painted by a member of the Preissler family seems unwarranted. It should be added that the photograph somewhat falsifies the actual appearance of the glass, which was filled with milk for the purpose of bringing out the detail of the painting.

Goblet ht. 10 inches; plate diam. 9.3 inches; tumbler ht. 4.5 inches.

WILLIAM KING

## 21. A FRAGMENT OF MARBLE SCULPTURE FROM XANTHOS.

THE fragment illustrated on Pl. XVIII was long exhibited among the remains of the Nereid Monument from Xanthos. It bears no resemblance in style, however, to any part of the sculptures of that monument, and is in fact considerably earlier than even the earliest date put upon them. Further, it was not found in the same part of the site. It has never been catalogued, but is mentioned in the *Synopsis of the Contents of the British Museum* (54th ed., 1849) in the description of the Lycian Room, p. 114:

‘Fragment of the left side of a female head, bound with a sphen-done.

‘Left elbow of a female statue. This and the preceding, which are both of small life size, in Parian marble, of good but archaic workmanship, were found, with numbers 28 and 29, built into the walls of the Acropolis.’

The 28 and 29 referred to are two of the torsos of women wearing peploi, *Catalogue of Sculpture*, vol. i, pt. 1, B 316–18. I cannot find an elbow of the same scale, but there is a fragment from a smaller figure, which may be the piece described.<sup>1</sup>

The fragment gives part of the left side of a girl's head, showing

<sup>1</sup> See also Fellows in a *Paper given to the Trustees of the British Museum*, April 1844, printed in *Travels in Asia Minor and Lycia*, 1852, pp. 489 ff. Describing the finds from the Acropolis wall, he says, p. 497: ‘We have a beautiful fragment of sculpture



the ear, part of the cheek and neck, and part of the hair bound by a stephane. It is 20 cm. high. It might conceivably come from a relief, but the depth of the fragment and the strength of the curve make it far more likely that it comes from a free-standing statue. The hair is stylized in wavy parallel ribs, radiating from the centre of the head and separated by grooves. In the part above the stephane, every eighth rib is in lower relief than the others, breaking the monotony. Below the stephane the hair is arranged to show the ear, hanging in a small swag in front and gathered behind on the neck.

The stylizations of hair and ear are most closely paralleled in works of about 480 B.C., notably the Kritian boy (Payne, *Archaic Marble Sculpture from the Acropolis*, Pls. 111-12), and the fair-haired boy (*ibid.*, Pls. 113-15), and to judge from the very inadequate published photograph, a fragmentary head from Paros (Buschor-Hamann, *Skulpturen des Zeustempels zu Olympia*, fig. 32). There are reliefs of this period from Xanthos, but as we have seen, our fragment probably comes from a free-standing statue, and one naturally thinks of the three figures of women wearing peploi (B 316-18), with two of which the fragment is said to have been found. There is a slight brown deposit on the cheek of our fragment, and Professor Ashmole points out to me that there is a similar deposit on the left side of the neck of B 318. The scale seems to be the same, and this form of coiffure is commonly associated with a peplos on bronze statuettes of this period.<sup>1</sup>

V. H. Poulsen, *Der Strenge Stil*, pp. 84 ff.,<sup>2</sup> observes that the Xanthian torsos, judged on style, should be contemporary with the

remarkably similar to the earliest representations upon the Etruscan vases, two very early archaic statues in Parian marble, and exquisite fragments of a head, an arm, and the paws of a lion in the same material.' The first is the relief B 307, the two statues the two peplos figures mentioned above.

<sup>1</sup> e.g. Langlotz, *Frühgriechische Bildhauerschulen*, pls. 16, 44, 47; our *Catalogue of Bronzes*, 238, pl. 11. Cf. also the small marble figure from the Acropolis of Athens, Payne, *l.c.*, pl. 89, though there the hair is differently arranged behind.

<sup>2</sup> Other references subsequent to the catalogue are: Lawrence, *Classical Sculpture*, p. 141; Arndt, *La Glyptothèque Ny-Carlsberg*, p. 11; Noack in *J.d.I.*, 1930, p. 202, n. 6; Bieber, *Entwicklungsgeschichte der griechischen Tracht*, pl. 17; Ashmole, *Late Archaic and Early Classical Sculpture in Sicily and South Italy*, p. 17



XIX. PART OF EGYPTIAN SANDSTONE FIGURE



*a*



*b*

XX. TWO EGYPTIAN *SHAWABTI* FIGURES

earliest stage of the peplos figure at Argos and Athens, that is 480–470 B.C., but adds that in Lycia such works might be later. Almost the same thing could be said of the head fragment, and I think it most probable that it is to be associated with one of them. 317 seems not to have had the hair gathered on the neck, and the deposit suggests, though it cannot prove, 318. On the other hand, it is possible that these statues were part of a large series, like the later Nereids, in which case it might belong to a body now lost.

The quality of the new fragment, like that of the torsos, is noticeably finer than that of most Xanthian sculpture.

C. M. ROBERTSON

## 22. THE LATE SIR ROBERT MOND'S BEQUEST.

**A**N important addition to the Department of Egyptian Antiquities has resulted from the generous bequest of the late Sir Robert Mond, by which such Egyptian objects as were desired have passed into the national collections. Besides supporting archaeological work in the field and in the study munificently, Sir Robert formed a collection which contained some pieces of first-class importance and others of great interest and rarity. A few specially chosen objects are described in the present article, and more will be mentioned in a later number.

The upper portion of a sandstone figure (Pl. XIX) consisted, when complete, of the figures of an official and his wife seated side by side on chairs. Five fingers are visible behind the right shoulder of this fragment, and these, together with the angle of what remains of the left upper arm, clearly show that each figure had one arm resting across the shoulders of the other. It is not possible to identify the owner of this monument, since there is no inscription, but its style indicates that it is the work of the Eighteenth Dynasty. In spite of damage to the nose, lower lip and chin, the vigour of the piece remains unimpaired. It was originally brightly painted, and much of the original colour is still visible, the braided wig being black, the skin red, and the eyebrows blue. Nothing, however, remains of the colouring of the eyes. A long skirt reaching to the ankles probably formed, apart from the wig, the only attire. Height 37 cm.

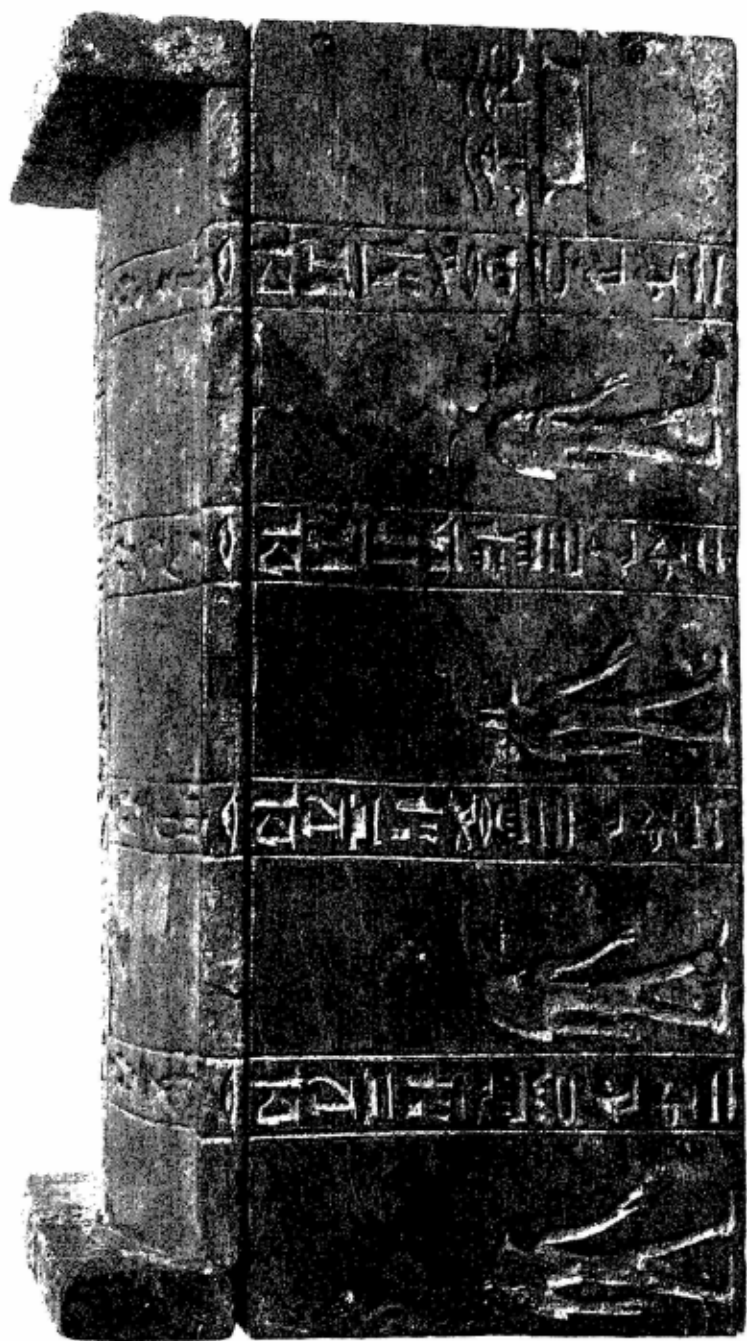
The black steatite *shawabti* figure of Sunury (Pl. XX *a*), is represented wearing a long braided wig, short beard, bead necklace, a long gauffered dress with sleeves reaching to the elbows, and a pair of sandals. The hands are crossed over the chest, grasping the figure of a large human-headed soul-bird, carved in high relief, with arms and wings outstretched. Instances of this method of carving the soul-bird and of indicating the sandals so distinctly are rare, and there is no other example in the Museum collections. The inscription, consisting of a version of the sixth chapter of the so-called Book of the Dead which regularly occurs on figures of this kind, is incised in one vertical column down the middle of the front of the skirt and in four horizontal lines across the back. Traces of the yellow paste with which it was originally inlaid are still visible. From its style the figure may be dated to the Nineteenth Dynasty. Height 21.3 cm.

The chief interest of the limestone *shawabti* figure of Jehuty-mes (Pl. XX *b*), which in its style and inscription conforms with the standard pattern, rests in the disposition of the insignia held in the hands. As a rule two hoes or a pick and a hoe are held pointing upwards and a bag is sometimes outlined on the back, but in this instance the left hand holds a bag and the right a hoe pointing downwards. Some traces remain of the colour with which the figure was originally painted—red on the face and black on the eyebrows, eyelids, and eyeballs. The inscription and dividing-lines, which are now yellow and red, were originally filled with light and dark blue respectively. The figure undoubtedly dates from the New Kingdom, and probably from the Eighteenth Dynasty. Height 26.5 cm.

The exceptionally ornate black steatite *shawabti* figure, encased within an inner mummiform coffin and an outer rectangular sarcophagus of wood (Pls. XXI–XXII), was made for a Theban priest named Menthu. On the face and neck is a mask of beaten gold, and a bead collar with hawk-head terminals, overlaid with the same metal, spans the chest. The striations of the wig and the inscriptions are filled with yellow paste. The 'slipper' has at some time been broken and rejoined. Height 12 cm. The inner coffin is painted in the



XXI. EGYPTIAN MUMMIFORM COFFIN AND *SHAWABTI* FIGURE



XXII. EGYPTIAN WOODEN SARCOPHAGUS



style of the Eighteenth or Nineteenth Dynasties,<sup>1</sup> to which the objects undoubtedly belong; the ground-colour is black and all details are yellow. Owing to corrosion, however, much of the original decoration has disappeared. Length 18·7 cm. The outer sarcophagus, which is rectangular with a vaulted lid, is carved throughout with deities, signs, and inscriptions. At the two ends are figures of the goddesses Isis and Nephthys. On the left side at the head-end are the two magical eyes set over a door, and figures of Hapi, Anubis, Qebeh-senuf and Horus, and on the right figures of the jackal of Anubis set over a door, similar to the one beneath the eyes on the opposite side, Mesti, Anubis, Dua-mutef and Geb. All the figures and inscriptions were filled with blue paste, considerable traces of which are still visible. The sides have been dovetailed on to the ends and fixed with round pegs. The lids of both inner and outer coffins were fixed to the lower sections by mortices and tenons. Length 22 cm., width 10·5 cm.

The bronze axe-head (Pl. XXIII *a*), which is one of the finest specimens of its kind at present known, shows in a most realistic fashion a dog hunting a gazelle.<sup>2</sup> It is clear that the gazelle is making its final effort before being brought down, for the dog has already fastened its jaws in its flank and has pulled the creature's hind-quarters and back legs to the ground. The object has been cast in two separate pieces, namely the outer frame and the inner figures, held together by the closeness of the join. The style and workmanship point to the Eighteenth Dynasty as its date; it belongs to the class called Syrian. Length 12·3 cm., maximum width 8·5 cm.

The terracotta figure of a recumbent dog gnawing at a bone or piece of flesh (Pl. XXIII *b*) is an outstanding example of Egyptian art in the Roman period, the head and paws being particularly well modelled. It is hollow inside and has clearly been made within a mould. Traces of red paint with which both the figure and its base

<sup>1</sup> See *A Handbook to the Egyptian Mummies and Coffins exhibited in the British Museum* (1938), pp. 33-4.

<sup>2</sup> A very similar axe-head is illustrated in P. E. Newberry and H. R. Hall, *Burlington Fine Arts Club, Catalogue of an Exhibition of Ancient Egyptian Art*, p. 115, Pl. XXIII.



were originally coloured are still visible. Length 16.7 cm., greatest height 4.5 cm.

The limestone figure of a negro, squatting on his haunches asleep (Pl. XXIV *a*), is an unusually fine example of Egyptian naturalistic art. The head, the nose, and the thick lips are unmistakably negroid, and the somnolent pose is so clearly expressed as to be obvious at a glance. No definite date can be ascribed to the figure, but its general appearance suggests that it is the work of the Middle Kingdom.<sup>1</sup> The inclusion of the *pudenda*, however, might be regarded as an argument in favour of a Roman date. Height 7.3 cm.

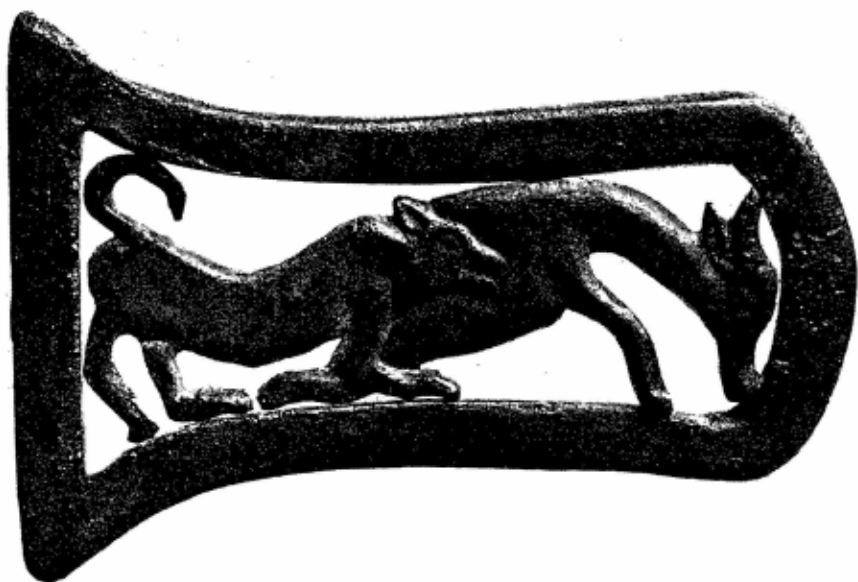
A very delicately carved black steatite figure of a child kneeling and holding a stibium vase (Pl. XXIV *b*) is closely paralleled by one already in the Museum's collection.<sup>2</sup> In both examples it is interesting to note that the side-lock—the customary symbol of a child—is cut far back on the head, so that it almost resembles a pig-tail. The right ear is missing, but in other respects the figure is well preserved. The date must remain a matter of conjecture, for although the shape of the vase points to the Middle Kingdom, the general style suggests New Kingdom workmanship. Height 8.5 cm.

The wooden figure of a seated man (Pl. XXIV *c*) is, apart from some damage to the right side of the chair, fairly well preserved. Little of the original colour now remains; from the surviving traces it seems likely that the hair was black and the body red, and that the chair was partly black and partly red. The shape of the chair suggests that the object dates from the Eighteenth Dynasty. Height 9.8 cm.

Figures of Bes, a deity connected with music, mirth, and child-birth, are among the commonest Egyptian amulets. The special interest of the limestone figure of Bes (Pl. XXIV *d*) lies in its association with the stibium vase, which is carved in one piece with it, in the leopard-skin which it wears, and in the perforation of the ears and nose. The reason for the leopard-skin is obscure, and although human beings, especially priests, are found wearing it from the earliest times, it is difficult to understand why this deity should be

<sup>1</sup> A very similar figure is dated Herakleopolitan or Twelfth Dynasty by P. E. Newberry and H. R. Hall, *op. cit.*, p. 101, Pl. XIII.

<sup>2</sup> The figure is exhibited in the Fifth Egyptian Room, Case 195, No. 2572.



*a*



*b*

XXIII. *a*, EGYPTIAN BRONZE AXE-HEAD  
*b*, TERRACOTTA DOG



*a*



*b*



*c*



*d*

XXIV. EGYPTIAN STATUETTES

so clad. The object was originally intended to be suspended by threads passing through the perforations in the ears and fastened to the handles of the vase. The perforations in the nose seem to have been designed to hold a ring. A crown composed of a row of feathers originally surmounted the head, but is no longer preserved. Traces of green glaze are visible on both the figure and the vase, and the leopard-skin is yellow, mottled with black spots. The characteristics of the technique point to the Saite period. Height 8.2 cm.

I. E. S. EDWARDS

### 23. THREE EGYPTIAN ANTIQUITIES.

THE bronze ibis, no. 64095, a form of Thoth, illustrated on Pl. XXV *a*, has long been known to Egyptologists as one of the best extant bronzes of the Late Period in Egypt, that is about the seventh to fifth centuries B.C. It was at one time in the collection of Lord Carmichael and was shown in the Exhibition of Egyptian Art at the Burlington Fine Arts Club in 1922.<sup>1</sup> Since that time the ibis has been mounted on a new stand, but is otherwise in the same condition as formerly. The nose and neck were repaired at some time in the nineteenth century. This important acquisition is due to the generosity of the Trustees of the Letters of the late Colonel T. E. Lawrence, who, when applied to for financial assistance, undertook to purchase the object for the nation. Greatest height (without stand) 24 cm.

The ivory lion, no. 64093, on Pl. XXV *b, c*, is also an exceptional piece. Ivory lions of about this size and superficially similar are common in the late predynastic period,<sup>2</sup> and the late Dr H. R. Hall was of the opinion that this example was to be dated to that time. But the execution in this example is rather different from predynastic work of this kind. The modelling of the body recalls work of the late period done under Asiatic influence. The predynastic lions are not represented with an extension of the mane to the belly, and they are believed to be playing-pieces, whereas the boring of this lion points to its use as an amulet. Some doubt may therefore be

<sup>1</sup> Illustrated in the Catalogue of that Exhibition and in Steindorff, *Die Kunst der Aegypter*, p. 309.    <sup>2</sup> Particularly at the time called by Sir Flinders Petrie 'Gerzean'.

felt as to the exact date of this beautiful little carving, which Mr and Mrs Alec Rea have very generously presented as the gem of their large collection. Length 4.5 cm.

Lord Harlech has presented a bronze head of Osiris, no. 64094 (Pl. XXV *d*), in good condition, restored slightly in three places without affecting the original appearance, but without the feathers of the *atef* crown, for which there are sockets. It probably was made in the Ptolemaic period, and is not likely in any case to be earlier than the sixth century. The head presents interesting features in the wide ears and in the rendering of the lips and cheeks, which are not in the usual smooth style of these bronzes as represented in the Museum collections. Height 16 cm. SIDNEY SMITH

#### 24. CERAMICS FROM THE EUMORFOPOULOS COLLECTION. TWO VASES FROM CHI-CHOU.

WHEN the Mongols (Nü-chên) captured the city of K'ai-fêng in A.D. 1127 the Sung court fled south to Hang-chou in Chekiang province and established a Southern Sung Dynasty. Since the principal ceramic kilns were north of the Huai river in Mongol territory, it was necessary for the court to establish new factories in Chekiang and Kiangsi provinces. *Kuan* ware was made in Hang-chou and no doubt took the place of *Ju* ware; there is a tradition that the wares of Ting-chou were copied at Ching-tê-chên and Chi-chou (or Chi-an) in Kiangsi.

In the Wang Tso edition of the *Ko-ku-yao-lun*, published in 1459, it is stated "Chi-chou ware comes from Chi-an-Fu, Lu-ling Hsien, Yung-ho-chên. . . . In the Sung dynasty there were five kilns . . . there were white and brown vases with large bodies."

The writer visited the Yung-ho kiln site in 1937 and found, among the waste heaps, several varieties of ware. There were fragments of white bowls, white wares with golden-brown decoration, buff-bodied bowls with hare's-fur glazes, and brown wares with slip decoration. A representative collection of these sherds is now in the Museum collection.

The phoenix-ewer from the Eumorfopoulos Collection<sup>1</sup> (Pl.

<sup>1</sup> *Handbook of the Pottery and Porcelain of the Far East* (1937), fig. 28.



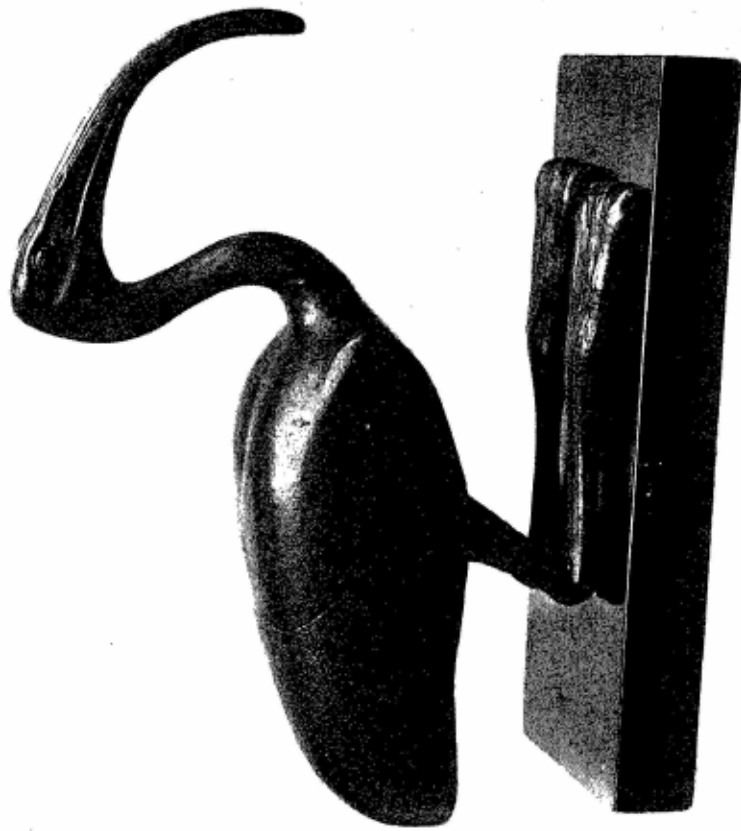
*d*



*b*

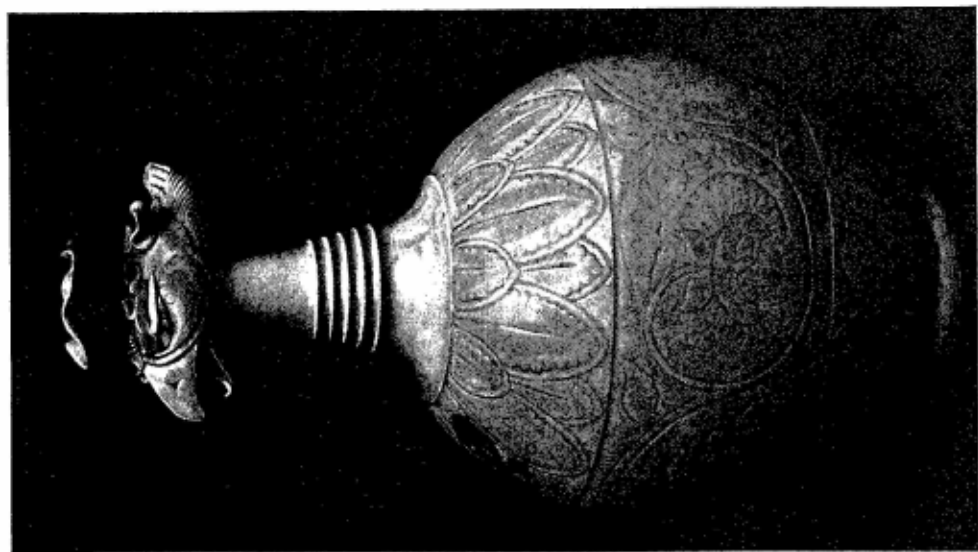


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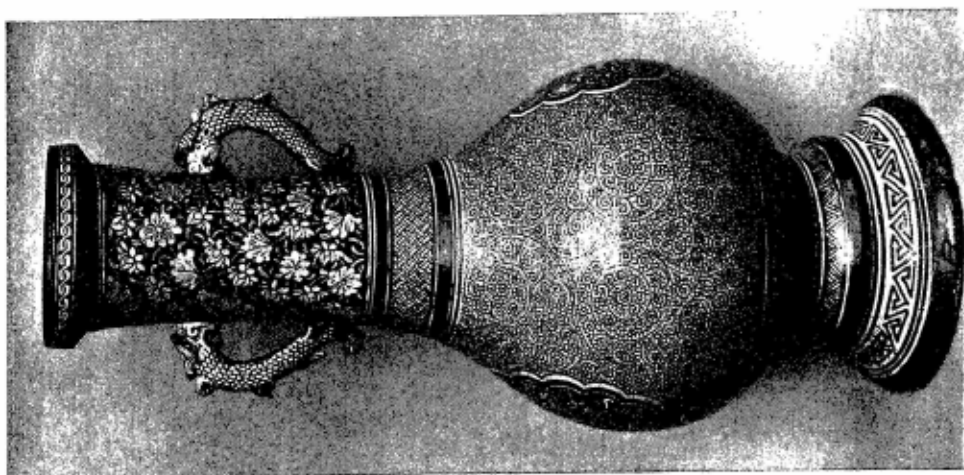


*a*

XXV. *a*, EGYPTIAN BRONZE IBIS. *b*, *c*, IVORY LION. *d*, BRONZE HEAD OF OSIRIS



*a*



*b*

XXVI. TWO CHINESE PORCELAIN VASES

XXVI *a*) resembles one of the Yung-ho fragments both in material and in decoration and is identified as a product of that kiln. In the Catalogue of the International Exhibition of Chinese Art of 1935-6 this ewer was described as 'Probably T'ang dynasty'. The shape of the ewer and its vigorous engraved decoration are certainly nearer to the style of T'ang than Sung, and there is no reason to believe that, because the written records state that the kilns were worked in the Sung dynasty, they were not established at an earlier period.

The second piece from the Eumorfopoulos Collection that can be identified by fragments from Yung-ho is the vase illustrated on Pl. XXVI *b*. The body is of coarse-grained porcelain and the glaze is very thin and hard. The decoration, in a lustrous golden-brown, was carefully painted with a brush. Clearly this piece has little in common with the phoenix-ewer and, judging by the shape and decoration, was probably made in the fourteenth century, either at the end of the Yüan dynasty or the beginning of the Ming.

Phoenix-ewer ht. 15.5 inches. Vase ht. 17.5 inches.

A. D. BRANKSTON

## 25. THE TUKE COLLECTION.

MENTION was made in vol. xii, no. 3, of the *B.M.Q.* of the dispersal of the remainder of the collection of Japanese prints formed by the late Samuel Tuke. Much more important, because it had remained intact until his recent death, was his collection of Japanese woodcut books numbering upwards of two thousand, almost certainly the largest in private hands in the country. Though, as was the case with the prints, the standard of condition was not generally very high, this is almost inevitable, for very few books of the eighteenth century or earlier, originally sold for small sums, and with their paper bindings, have survived in good repair. There were, however, a number of very rare books, and the Museum was fortunate to be able to make a selection including all the most important books not already in the Department of Oriental Antiquities. Owing to a substantial contribution from the Friends of the National Libraries thirty-six books have now been acquired. Among these are several colour-printed books of first-class im-



portance, especially the first edition, 1789, of Shunshō's *Sanju rok'kasen sensha* which is one of the key pieces in the history of colour-printing in books, which followed in the eighteenth century a course independent of the tradition of separate print designing. Four books containing designs by Toyokuni are a welcome addition in view of his inadequate representation in the Department. A beautiful example of Yeishi's work, apparently unrecorded, bears the alternative titles *Yehon Kāsen Shū* and *Ryaku Sanjū rok'kasen*: it is dated 1799, but is incomplete, having only seventeen plates.

Among the black and white books acquired the most striking is the *Sanjū Rok'kasen* (Thirty-six Poets) of 1696. The woodcut designs are attributed to Moronobu, who died two years before it was published, and the poems reproduce the fine calligraphy of Kōyetsu. Another charming early book is the *Yehon Asakayama* (1739) of Sukenobu, showing types of aristocratic and middle-class women in the fashions of the time.

This is the most important group of Japanese woodcut books acquired by the Museum for forty years. A selection is now on exhibition in the Oriental Prints and Drawings Gallery.

B. GRAY

## 26. A FISHERMAN'S CHEST FROM TOKELAU, AND AN INLAID COCO-NUT SHELL VESSEL FROM THE SOLOMON ISLANDS.

MISS E. K. B. Lister has presented a large and important ethnographical collection from the Pacific in memory of her father, Mr J. A. Lister.

The collection includes specimens, some of which date back to 1860, from the Solomons, Admiralty Islands, New Hebrides, Niué or Savage Island, and various islands in Micronesia; but the most interesting are a wooden fisherman's chest or *tuluma* from the Tokelau or Union Islands, and a coco-nut vessel from the Solomon Islands, inlaid with pearl shell (Pls. XXVII-XXVIII).

The chest is of circular shape at the base with the sides tapering inwards towards the oval top. It is carved from 'kanava' wood, which is very resistant to water, with the grain running up and down. The



*a*



*b*

XXVII. *a*, WOODEN FISHERMAN'S CHEST FROM TOKELAU  
*b*, COCO-NUT VESSEL FROM THE SOLOMON ISLANDS



XXVIII. CARVING ON BASE OF FISHERMAN'S CHEST

lid is made of the same material and undercut with a bevel on the inside to make a watertight joint with the flange on top of the box proper. Outside are lugs through which a plaited fibre string is passed to keep the lid in place. In this respect the Lister *tuluma* is typical, but in the centre of the base a medallion in low relief depicting men dancing and feasting has been carved. Around the perimeter of the base of the box, and projecting not more than one-tenth of an inch, are eight square studs spaced equally. Alternating with the square studs and equally spaced are cross-shaped protuberances. The central medallion is reminiscent of the anthropomorphic carving on Tongan clubs, while the square and cruciform projections would appear to have been copied from the iron studs on a European seaman's chest.

The coco-nut vessel from the Solomon Islands is an ordinary coco-nut shell perforated through one of the eyes, and two holes have been made opposite each other in the middle of the nut. This has been polished and ornamented with pearl-shell inlay. The two unpierced eyes at the top have been so adorned. Formerly the holes in the belly of the nut were also both adorned with a ring of pearl shell, one of which still remains in position. Three double bands of small triangular shell fragments are set in *canarium* nut gum round the sides of the vessel, and a very fine representation of the customary frigate bird is inlaid between two of the rows of triangular shell. The style is characteristic of the small island of Ulawa.

The frigate bird, 'Daula', is perhaps the commonest art motive of the Islands, occurring as it does on lime boxes, fishing-floats, canoes, and even being used as a design scarred on the body in lieu of tattooing. In fact an incised frigate bird is regarded as a *sine qua non* for existence after death.

Known as 'Kaula', the frigate bird is sacred at Ulawa, where it is regarded as a sort of guardian spirit of sailors.

It is looked on as a *tindalo* or ancestral spirit by natives of Florida. Fishermen of this island when they see the bird at sea will pray as follows: 'Do thou draw the canoe that it may reach the land; speed my canoe, grandfather, that it may reach the shore whither I am bound.'

This brief description of the significance of the frigate bird may be of assistance in determining the use of the vessel. As a water-carrier it is obviously rendered useless by the two lateral holes. It is possible that the vessel may be a primitive substitute for a sextant.

Rear-Admiral Hugh Rodman, U.S.N. (Retd.)<sup>1</sup> describes a method of navigation which he believes to have been used on voyages between Hawaii and Tahiti. A calabash three feet long was used, near the top of which four holes had been bored. Water was filled up to the holes, thus ensuring an artificial horizon. By taking a sight through one of the holes and over the rim of the calabash a definite angle was made with the horizon (in the example described, about 19°). When the canoe reached a point where the North star was just visible on the rim of the calabash when seen through one of the holes in the side, the navigators knew they were in the same latitude as Hawaii, and turned east or west accordingly. Admiral Rodman's article is, however, criticized by J. F. G. Stokes<sup>2</sup> of the Bishop Museum, Honolulu, who identifies the specimen described as being really a 'travelling trunk'. In default of confirmatory evidence, he is disinclined to accept the view that such a sextant ever existed in Hawaii.

While the angle obtained with the present specimen would obviously not correspond to the bearing of the pole-star, for the Solomon Islands are south of the Equator and the Pole-star is not visible from them, it might quite possibly have been used to obtain a sight on some other star either for navigational or divinatory purposes. This suggestion offers at least a possible explanation of its peculiarities, even though the evidence in its favour is admittedly slight, and the writer is unaware of any other example in museums. A. DIGBY

## 27. AN ITALIAN TREATISE ON CHIVALRY.

THE literature of chivalry is not very well represented in Italy, particularly in the Italian language. The acquisition by the Museum of a treatise on this subject in Italian in what may possibly

<sup>1</sup> 'The Sacred Calabash', U.S.N. Inst., *Proc.*, vol. 53 (1927), and *Journ. Pol. Soc.*, vol. 37 (1928), pp. 75-84.

<sup>2</sup> Note on 'The Sacred Calabash', *Journ. Pol. Soc.*, vol. 37 (1928), pp. 85-7.

be a unique manuscript (Egerton MS. 3149) is, therefore, a matter of some interest. The author in a dedicatory prologue styles himself Gentile d'Odoardo deli Maynardi d'Ascholo and offers the book, which he calls *Gentil Milicia*, with a reference to his own name, to Cecho d'Arcone deli Arconi di Roma. Neither of these persons can be certainly identified, though a certain Cecchus Fulci de Archionibus is mentioned in a document of 1368. The Arcone family had connexions with Ascoli, an Antonio Arcone being bishop of Ascoli at the end of the fourteenth century. The MS. is in a hand of the second half of the fourteenth century, and a corrector has gone over it with minute care, making a number of additions which might be taken to suggest that this was the author himself, though this cannot be taken as in any way certain. Some indications of the date of composition occur. A fight near Ascoli in 1348 is described in Book II, tract. v, cap. 8, and a 'messere Iouanne d'Ascholi' who is quoted as the author of an epistle to Guido da Montona may be the Giovanni d'Ascholi who professed Canon Law in Bologna in 1360. It is at any rate probable that the MS. is contemporary with the author.

The work is divided into three books (Book III being numbered IV here, by mistake), the second book, which contains the main substance of the treatise, being further divided into eight tractates. The first book treats of the seven degrees of friendship ranged under the seven planets. The second book is in the main an allegorical treatment of the ceremonies, incidents, and virtues of knighthood, copiously illustrated with tales and moralities from classical and medieval sources. The third book deals with nobility.

The work very largely consists of excerpts from a variety of authors, testifying to a wide range of reading in its author. The main authority is Valerius Maximus, a historian widely popular in the later Middle Ages. Egidius Romanus is quoted for political theory. And there are constant quotations from classical poets and historians, e.g. Virgil, Ovid, Lucan, Statius, Sallust, Livy, Suetonius, and from Cicero. Frontinus and Vegetius are cited for military matters. Italian writers are also used, Dante, Cino da Pistoia, Giovanni de Vergilio, Onesto da Bologna, and the fourteenth-century historian Giovanni Villani (d. 1348).

The book is illustrated with a number of line drawings set in roundels, of somewhat mediocre execution, but interesting from their subjects. The first book has a series of drawings of the seven planets, differing widely from the usual medieval cycles. Elsewhere are figures of knights, judges, bishops, &c., which no doubt represent contemporary types.

The MS. has also a linguistic interest as an example of Italian as written by a native of Ascoli in the third quarter of the fourteenth century.

R. FLOWER

## 28. LETTERS OF THOMAS BEWICK.

**I**N 1927 the Museum acquired the unfinished Memoir which Thomas Bewick was writing in the last years of his life. During these same years he was carrying on a correspondence with his friend John Dovaston, a gentleman of literary tastes in Shropshire, which makes an admirable supplement to the picture of himself drawn in that work. These letters have now been added to the collections (Egerton MSS. 3147-8).

In the draft of a preface to the new edition of the *British Birds*, included here, thanks are given 'last and not least to . . . John F. M. Dovaston, Esq., A.M., of Westfelton near Shrewsbury, for a great variety of remarks on numerous birds, silently incorporated through the whole body of the work, and for the warm and extensive interest he has long shewn to it, and all my concerns'. It is clear, indeed, from various statements of accompt among these papers that Dovaston acted as a kind of distributing agent for Bewick's publications among the gentry of his part of the world. His friendship for Bewick and his family was of an intimate nature, and the letters, which extend from 1824 to 1828, the year of Bewick's death, give a clear and unaffected picture of that artist's aims and character. As in the Memoir his mind dwells much upon his early days. 'To obtain all the information in my power respecting Birds—in younger days—I prowled about the fields & woods—night or day—Summer or Winter—to hear their cries as they passed in the Night to their retreats, or to get a peep at them in daylight—I had no learned authors to consult—at that time I had never heard of such & was obliged to do as I could



without their help.' And he proposes in a letter of 13 June 1828 to revive a humble art which had attracted him in his youth: 'When I was a boy—or a youth—I saw in every farmhouse, village & hovel the walls hung round with large woodcut prints—some of them well done & some very poorly executed—but all of them meant well inasmuch as they had a powerful tendency to stimulate the brave & hardy People to acts of virtue & patriotism. . . . But such pleasing stimulants are now utterly done away and it is my anxious wish that such like, but better done, prints may be renewed or revived again.'

There are many references to work in progress, a new edition of the *Birds* and the projected History of British Fishes which he left unfinished at his death. And certain passages throw light upon his difficulties with his printer. Thus on 3 June 1824 he writes: 'I have also inclosed a few impressions from a Fable cut, which I could not get introduced into the Fables—my friend Mr. Walker—our printer is so *extremely orthodox*, that he *baffled* me & contrived to have the cut & the Fable left out.' And again on 26 November of the same year: 'I shall not forget your wishes in regard to "Auld Cloutie", etc., when only a few copies of the first Ed. of *Æsop*, were thrown off Mr. Walker with a degree of delicacy which I cannot but think fastidious—banished his satanic majesty & substituted another *block* in his place.' He speaks often of his work, dwelling with a peculiar fondness on the tail-pieces (or, as he calls them with a favourite pun, 'tale pieces'), and there are many notes on birds and on his aims and methods. Thus on 26 February 1824 he describes a lecture that he gave to James Howe, the Scottish animal painter, on the representation of motion in animals: 'I convinced him thoroughly of his being quite wrong & indeed of the absurdity of his drawings in this respect. . . . I told him that I had always endeavoured to give the proper motion to animals, but was never satisfied with my own performances. . . . It may perhaps amuse you to look at a Horse either galloping or trotting—in the first, you will find he does not, nor can he throw his feet so far forward as his nose—in the latter action you will see that his knees do not appear further forward than his breast.' In other places we see how he got the material for his cuts of birds which he could not observe in the natural state. On 21 December



1826 he says that he is engaged on drawing the figure on wood of a vulture shot at Kilve from a drawing sent him by Sir John Trevelyan of Nettlecombe in Somerset. The correspondence relating to this bird, together with a drawing (by Julia Trevelyan) and Bewick's woodcut, is in Add. MS. 31027. Again on 23 November 1827 he writes: 'I have now in hands the last bird I shall (most likely) ever figure on Wood—this stuffed specimen is lent to me by Mr. Leadbeater of the British Museum—it is the "*Silvia Arundinacea*" of Latham—it is a bird I have long wished to figure, but never could get a specimen of it before.'

It is clear from these extracts that the letters give a vivid, attractive, and detailed self-portrait of Thomas Bewick. R. FLOWER

## 29. A POSITIVIST ARCHIVE.

SOME four years ago Miss Emily Geddes presented to the Department of Manuscripts the Register of Sacraments of the Positivist Church, otherwise known as the Church of Humanity, and two volumes of letters from the pen of the Master, the founder of Positivism himself, Auguste Comte (see *B.M.Q.*, vol. ix, 1935, p. 123). This gift she has now supplemented by handing over to the Museum the general correspondence and papers of her uncle, Richard Congreve, founder of the English branch of the Positivist Society, and leader till his death in 1899 of the central group which met at 19 Chapel Street, Lamb's Conduit Street. The material thus brought together affords an excellent survey of the Positivist movement during the main period of its activity, not only in England but abroad, since Dr Congreve was for many years in touch with the parent society in France and with groups so far apart as India and South America. Four volumes consist of correspondence with Drs Audiffrent, Laffitte, Robinet, and other prominent foreign leaders, and nine of correspondence with home leaders.

As is well known the movement suffered a disruption in the years 1877-8 over questions both of personal leadership and of principle. Dr Congreve became dissatisfied with the leadership of M. Pierre Laffitte in Paris, partly at least because the Frenchman failed to emphasize the religious side of Positivism and was content to remain

a mere philosopher. Several prominent French members shared Dr Congreve's views, but the majority would not have Dr Congreve intervene 'pour nous dire la messe' (inevitable gibe) at any price. In England the more philosophic group, headed by Frederic Harrison, Prof. Beesly and Dr Bridges, hived off and opened Newton Hall, Fetter Lane, as their place of meeting in 1881. This, the main crisis of the movement, can now be studied intimately and in great detail from the correspondence of those years.

In addition to the correspondence there are sermons and notes for sermons delivered by Dr Congreve over a long period, 1860-95, an autobiographical journal, account-books of the Church, and various other memoranda. The whole archive is included in the numbers Add. MSS. 45227-64.

H. J. M. MILNE

### 30. A UNIQUE HEBREW SERVICE BOOK.

AN edition of a Hebrew prayer-book, which has been recently acquired by the Department of Oriental Printed Books and MSS., and of which no other copy is known to exist, deserves a brief notice. A duodecimo of 106 folios, it contains the supplicatory prayers (*ṣ'liḥōth*) for the whole year, 'according to the rite of Great and Little Poland, Lithuania and Russia'. The title-page informs us that it was printed at Lejłubka by Rabbi Jacob, printer (*madhpīs*), under the aegis of Count Franczisek Piotr Potocki and in the reign of the Emperor Alexander. The Polish gazetteer "*Słownik geograficzny królestwa polskiego i innych krajów słowiańskich*" (*Warszawa*, 1880-1904), describes Lejłubka as a market town situated some 70 *versts* from Wilna. According to the same authority its Jewish population had dwindled to twelve by the sixties of the last century. We are not told when the book was printed, but we are provided with a clue in the names of the Emperor and the Count. In the circumstances, the book could not have been printed later than 1825, the year in which they both died, but it may well have been printed several years before. A melancholy interest attaches to the Count Potocki of this book as the last ambassador to Turkey of an independent Poland, whose painful duty it was to seal up his embassy before he left Constantinople.

While the book makes small pretensions to typographical elegance, it is nevertheless of value as the sole surviving specimen of a hitherto unknown Hebrew press in a small and obscure Polish market town. Our copy is unfortunately not perfect, wanting fols. 102-3. Its press-mark is 1921.cc.22. J. LEVEEN

### EXHIBITIONS

**A**N Exhibition of Caricature in the gallery of the Department of Prints and Drawings was opened to the public on 31 March. It was projected in connexion with the 'Exhibition of a Century of French Caricature', organized by the Anglo-French Art and Travel Society and lately on view at the New Burlington Galleries, but its scope is of course very much wider. It includes both drawings and prints, the former being for the most part arranged on the walls and screens, the latter in the slopes and swing-stands. The period which it covers extends from the time of Leonardo da Vinci to the present day and to the work of living artists. The largest section of the exhibition is naturally English, and Rowlandson and Gillray are amply represented. Many odd and unexpected phases of other well-known artists of all periods are brought to light, as well as the work of many caricaturists, who are comparatively little known. A Guide to the Exhibition (price threepence) gives the necessary information about its scope and arrangement.

**A**N Exhibition of Oriental Portraits and of Oriental Prints and Drawings recently acquired was opened to the public on 30 March. The exhibition is in two parts, the south wall and the greater part of the slopes being devoted to recent acquisitions while in the remainder of the gallery is arranged an exhibition of Oriental Portraits. Certainly the most striking of the Persian paintings is the large portrait group of the House of Tīmūr commissioned by the Emperor Humāyūn, c. 1550, with additions by an Indian artist about 1622. The setting is masterly; the grouping of the figures combines the order of the family tree with the natural arrangement of a feast in the open. But the features of the ancestors of the Mughal house lack life when compared with the movement of the

birds and trees around them. An interesting offshoot of the Persian style is to be seen in two Indian portraits from Bijāpur, in which the flowing Persian line has gained an increased opulence from the influence of the Hindu art of southern India.

In Japan, where the realistic or naturalistic treatment of Buddhist subjects became the rule in the thirteenth century, only a small number of portraits treated in this hieratic style have survived. The important picture of the Shogun Yoritomo, facing the entrance to the exhibition, is an example of this school, although it is a fourteenth-century copy of an earlier painting. Three pictures of courtezans by Kwaigetsudō Andō, Okumura Masanobu, and an artist unknown, are magnificent examples of the Ukiyoyé school of the late seventeenth and early eighteenth centuries, while the large heads of actors by Sharaku and Toyokuni on the screens show a vigour and economy of treatment which are only found in Europe in the art of caricature.

Chinese portrait painting is well represented by the portrait of a gentleman and by the Emperor Ch'ên Hou Chu being entertained by a concubine, both attributed to the sixteenth century, and Korea by portraits of officials of the seventeenth and eighteenth centuries.

Among the recent acquisitions are a sumptuous *fusuma*, or folding door, of four panels depicting the four seasons by geese and ducks against a background of bamboo, maple, and camellia blossoms, rocks and water, which is attributed to Kanō Sanraku (b. 1567, d. 1635) and came from Tonomine Temple near Nara. It compares favourably with any of the screens in the same style which were sent over from Japan to the recent Japanese exhibition in Berlin. A Chinese scroll-painting dated 1848 shows a landscape and calligraphy by Tang I-fên, a gifted amateur, who committed suicide with his family in 1853, when the T'ai ping rebels were at the gates of Nanking.

#### RECENT PUBLICATIONS

THE fifth volume of the archaeological series concerning the excavations at Ur has now been issued by order of the Trustees of the British Museum and of the Pennsylvania University

Museum, Philadelphia. It bears the title of *The Ziggurat and its Surroundings*, and is the work of Sir Leonard Woolley. Its format and appearance are those of the preceding volumes in this series. (Vol. IV has not yet appeared.) After a general introduction on the rediscovery, in the last and the present century, of the prominent mound which is at once the central point of the ruins of Ur, and the best-preserved example of the characteristic Babylonian temple-towers, the author proceeds in the first six chapters to trace the history of the great platform upon which the tower was built, where, unhindered by the surviving structure, the earlier levels could be reached by excavation. Four different archaic periods could be distinguished in which remains of buildings and building-materials, similar to those revealed at Uruk and elsewhere, belonged to some edifice which already formed part of a sanctuary resembling that of later times, which still partly remains. The buildings of the First Dynasty of Ur on this site could be traced in greater detail, though the Ziggurat itself, which no doubt existed at that time, was buried in the more massive construction of the Third Dynasty. During this period and in successive ages until the final rebuilding by Nabonidus, the last Babylonian king, the features of this area can be traced in detail. A similar succession of refashionings was followed in the great court of the Moon-God, which bounded the platform on the north-east side, the earliest remains of which belonged to the Third Dynasty. To its history in this and subsequent periods chapters VII to X are devoted. In the last four chapters Sir Leonard Woolley describes the tower itself, which in its present ruined condition is still substantially that raised by the kings Ur-Nammu and Dungi before 2000 B.C., the repairs and reconstructions of later builders having mostly disappeared. So much is preserved that the restoration of its main outlines is less hazardous than usual, and this displays a monument not only impressive in itself but of decisive importance for every student of Babylonian architecture and religion.

The volume contains in all 88 plates. Of these 63 are reproductions of photographs illustrating the buildings of the terrace, the great court, and the tower itself, and the remainder contain plans,

elevations, and restored drawings. Distribution of the volume in the United States and in Canada is undertaken by the University Museum. The price is £3. 12s. 6d.

**A** *Handbook to the Drawings and Water-colours in the Department of Prints and Drawings*, which was planned many years ago by A. M. Hind as a pendant to his *Guide to the Processes and Schools of Engraving*, has now been issued with eight plates, price 2s. 6d. It is mainly the work of A. E. Popham, but the section on English Drawings and Water-colours has been written by E. Croft Murray and part of that on Dutch and Flemish Drawings by A. M. Hind, who has made himself responsible for the general form of the work. It contains notes on the methods of drawing practised by the old masters, short historical accounts of the various schools, with references to the artists represented, and three appendixes dealing respectively with the 'Growth of the British Museum Collection', 'Collections of Drawings', and 'Reproductions of Drawings'. It is hoped that the Handbook will be not only a help to the ordinary visitor, but that, as a summary account of the contents of the Department in drawings, it will also prove of value to students of drawings in general.

**T**HE series of *Facsimiles of Drawings*, of which five have already been issued (two portrait drawings by Holbein, figure subjects by Botticelli and Raphael, and a landscape by Turner) has been extended by the addition of nine subjects:

- No. 6. Van Dyck, Country Lane.
- No. 7. Gainsborough, Country Lane with Cart.
- No. 8. Paul Sandby, Windsor Castle from Bishopgate Heath.
- No. 9. Thomas Girtin, Kirkstall Abbey.
- No. 10. Thomas Girtin, View over the Thames to Somerset House.
- No. 11. J. M. W. Turner, Kew Bridge.
- No. 12. J. M. W. Turner, On the Thames.
- No. 13. J. S. Cotman, Greta Bridge.
- No. 14. J. S. Cotman, Yarmouth River.

These colour collotype facsimiles, though they are necessarily not

all of the same size as the originals, are on a generous scale (the mounts measure 16 by 12 inches) and reproduce the quality and colour of the originals with fidelity. They are sold at the uniform price of three shillings each (postage, 3d.).

*Air Raid Precautions in Museums, Picture Galleries, and Libraries* is designed to serve as a guide to Air Raid Precautions for authorities responsible for organizing schemes of protection for their own institutions. It embodies the report of a Committee representing the National Museums and the A.R.P. Department of the Home Office, set up at the instance of the Standing Commission for Museums and Galleries, and is now published by the Trustees of the British Museum. Its price is 9d.

Chapters I and II, which are largely drawn from the series of A.R.P. Handbooks and Memoranda issued by the Home Office, deal with the protection of staff and buildings respectively, and with the organization and equipment of the trained services which are needed for those purposes. Chapter III deals with the various kinds of material in the collections of Museums, Picture Galleries, and Libraries, and describes methods of protecting it in place, in safe storage on the premises, or by removal to repositories.

## PRINCIPAL ACQUISITIONS

### MANUSCRIPTS (WESTERN).

'Truth: or Of the Nature of Things', by Floyer Sydenham. Autograph. Two volumes. Add. MSS. 45181-2. *Presented by Dr Mabel Day.*

Trio in C for Flauto Traverso, Violin and Bass, by Carl Philipp Emanuel Bach. Add. MS. 45183. *Presented by the Worcestershire Association of Musical Societies.*

Index to Caribbeana, Vol. VI, by H. R. Phipps. Add. MS. 45184. *Presented by Lt.-Col. H. R. Phipps.*

Letters from English and German poets to E. W. Scripture in answer to a questionnaire on poetic method. Two volumes. Add. MSS. 45186-7. *Presented by Prof. E. W. Scripture.*

Day-book of the Siege of Gibraltar, 1779-80. Add. MS. 45188.



*Presented by Mr W. A. Raper, through Col. E. H. Fitzherbert, D.S.O., M.C.*

'The Accompt of Thomas Simon one of his Ma<sup>ties</sup> Chief Gravers for the Mint Seals and Meddals', 1660-5. Add. MS. 45190. *Presented by Miss Helen Farquhar.*

Miscellaneous papers, largely theological, seventeenth century. Add. MS. 45191. *Presented by Mrs Money-Kyrle.*

Two rubbings of the reverse of the monumental brass of Henry Dow, Christ Church, Oxford. Add. MS. 45192 A, B. *Presented by Mr R. H. Pearson.*

Papers of the Brockman family and related families. Twenty-eight volumes. Add. MSS. 45193-220. *Presented by Miss Phyllis Brockman.*

Three MSS. of R. D. Blackmore, viz. 'Alice Lorraine', an unfinished dramatization of 'Lorna Doone', and a short story 'Slain by the Doones'. Add. MSS. 45221-3. *Bequeathed by Mrs A. Pinto Leite.*

Four letters of Edward German. Add. MS. 45224 B. *Presented by Miss J. R. Furber.*

Four letters of Christopher Anstey and other members of the family. Add. MS. 45224 D. *Presented by Mrs Powney.*

Bond of Anna Maria Druce, in connexion with her claim to the estates of the fifth Duke of Portland, 1899. Add. MS. 45224 E. *Presented by Mr E. Harold Bentley.*

Letters of Anne, Lady Hungerford, and others. Add. MS. 45224 F. *Presented by Mr H. M. Bowden.*

Letter of Prof. Henri Breuil, 1920. Add. MS. 45224 H. *Presented by Mr J. Reid Moir.*

Letter of Lady Hamilton, 1810. Add. MS. 45224 K. *Presented by Miss Margery Fry.*

Letter of Charlotte M. Yonge, referring to 'The Heir of Redclyffe'. Add. MS. 45224 L. *Presented by Mr F. G. B. Norman.*

Letter of Sir Henry Irving, 1872. Add. MS. 45224 M. *Presented by Mr G. L. Lawrence.*

Letter of M. M. Sherwood, 1848. Add. MS. 45224 N. *Presented by Dr T. O. Mabbott.*



Letter of General Gordon, 1877. Add. MS. 45224 P. *Presented by Mrs Stella Rose Raper.*

Leaf from a fourteenth-century MS. of the *Speculum Judiciale* of G. Durand, Bishop of Mende. Add. MS. 45224 R. *Presented by Mr L. R. A. Grove.*

Sketch of the disposition of the Allies under Lt.-Gen. Hill at Arrayo dos Molinos, 28 October 1811. Add. MS. 45224 S. *Presented by the Library of the University of Western Ontario.*

Two letters of the first and two of the second Earls of Hardwicke. Add. MS. 45224 T. *Presented by Mr E. H. W. Meyerstein.*

List of plaster models by John Flaxman and five letters relating to them. Add. MS. 45224 U. *Transferred from the National Gallery through the Victoria and Albert Museum.*

Four letters of John Hawkesworth, 1767. Add. MS. 45224 X. *Presented by Mrs F. Parker.*

Printed dissertations by Alexander Fauris de Saint Vincens, with MS. additions by Thomas Willement. Add. MS. 45225. *Presented by Mr Aymer Vallance, F.S.A.*

Letters and autographs, chiefly of or relating to nineteenth-century artists. Add. MS. 45226. *Presented by Mr Warren R. Dawson, F.S.A.*

Journal of a tour in Italy by C. H. Bracebridge, 1818, and Commonplace-book of the same, nineteenth century. Four volumes. Add. MSS. 45265-8. *Presented by Mr Warren R. Dawson, F.S.A.*

Military appointment signed by Mazzini, 1865. *Presented by Mr Frank Cantalamessa.*

Letter of W. B. Yeats, 1900. *Presented by Mr H. I. Bell.*

Letter of Marie Corelli, 1892. *Presented by Mr Percy L. Marks.*

Letter of Herman Melville, 1857. *Presented by Dr T. O. Mabbott.*

Letters of Joseph Planta, Rev. T. F. Dibdin, and others. *Presented by Mr Warren R. Dawson, F.S.A.*

Charter of Peter d'Aigueblanche, Bishop of Hereford, 1262, with fine impression of his seal. Egerton Ch. 2212 (from the Farnborough Fund).

Deed relating to the manor of Oxhey Richard, co. Hertf., 1408. Add. Ch. 71258. *Presented by the Marquess of Bristol.*

Grant by Queen Elizabeth, 1602, with impression of her second Great Seal. Add. Ch. 71259. *Presented by Mr A. E. G. Copp.*

Inventories of the Brockman family, 1573, 1626. Add. Ch. 71260-1. *Presented by Miss Phyllis Brockman.*

## COINS AND MEDALS.

An ancient British gold stater found at Mainfield, Ightham, Kent. *Presented by Mrs Stanley P. Hutton.*

The centenary medal (1937) in bronze of the University of Barcelona. *Presented by Señor P. Bosch Gimpera.*

The centenary medal of the London and Birmingham Railway (1838-1938), and silver coins of Charles I, Philip IV of Spain, and Albert and Elizabeth of Brabant found at Grangemouth. *Presented by the Right Hon. Lord Stamp, G.C.B., G.B.E.*

25 silver and 7 bronze coins of the early Roman empire. *Presented by M. Paul Tinchant.*

81 miscellaneous coins struck in recent years at the Birmingham Mint. *Presented by the Birmingham Mint.*

A bronze medal of Pierre and Marie Curie on the 40th anniversary of the discovery of radium. *Presented by Sir George Hill, K.C.B.*

A medal by Galeotti of Emanuel Philibert, Duke of Savoy, 1553-80. *Presented by Mr E. Heron-Allen, F.R.S.*

The silver millenary (912-1912 A.D.) medal of the city of Oxford. *Presented by Mr F. F. Madan.*

11 silver coins, chiefly dollars of the Chinese Republic and British, Mexican, and Indo-Chinese dollars with punch marks. *Presented by Lt.-Cdr. S. Lampen, R.N.*

## BRITISH AND MEDIEVAL ANTIQUITIES.

Series of palaeolithic flint implements excavated by the donor in Barnfield Pit, Swanscombe, some in association with the Swanscombe skull. *Presented by Mr A. T. Marston, L.D.S.*

Series of palaeolithic flint implements from Barnfield Pit, Swanscombe, excavated in connexion with the Swanscombe skull discoveries. *Presented by the Swanscombe Sub-Committee of the R. Anthropological Institute.*

Fragments of pre-Neolithic pottery from Ebbsfleet, nr. Northfleet, Kent. *Presented by Mr J. P. T. Burchell, F.S.A.*

Bronze Age pottery, faience beads, and flint implements from a barrow at Reffley Wood, King's Lynn. *Presented by Mr I. J. Thatcher and Mr P. L. K. Schwabé.*

Fragment of a Roman tile with the stamp of the 4th Cohort of the Gauls, found at Templebrough, nr. Rotherham, Yorks. *Presented by Mr George Milner.*

Roman-British carving in the barbaric style found in the neighbourhood of Charterhouse-on-Mendips, Somerset.

Glazed earthenware jug of the thirteenth century, found in London.

Potsdam ruby glass goblet engraved with Diana, and a Dutch glass engraved with putti and flowering sprays.

Böttger stoneware coffee-pot with decoration imitating lacquer. *Presented by Mr William King.*

Vienna porcelain dish, c. 1730, and a Meissen porcelain plate with *famille rose* decoration. *Presented by Mr William King.*

Sèvres cup and saucer decorated in the jewelled style and with classical figure-subjects in gold. Dated 1781.

## ORIENTAL ANTIQUITIES.

Bronze hook from Anyang. Shang Dynasty. *Presented by Mr G. Eumorfopoulos.*

Stone figure of Ganeśa on a rat. Indian, eleventh century. *Presented by Dr G. F. Perry.*

Two stem-cups, fourteenth century; and a blue and white stem-cup with Hsüan Tê mark (1426-35). *Presented by Mr A. D. Brankston.*

White Yung Lo porcelain bowl (1403-24). *Presented by Mr H. J. Oppenheim.*

Brass figure of Durga killing the demon Mahisha: inscribed and dated 1558 (A.D. 1500); Western India. *Presented by Mr H. S. Chandler.*

Indian jade dish encrusted with pearls, &c., eighteenth century. *Presented by Mr P. T. Brooke Sewell.*

Funerary jar with cover, from Tan-hua, probably fourteenth century. *Presented by Mr G. F. Kelly, R.A.*

Cup of Chinese porcelain decorated in iron red and *famille rose* enamels and underglaze blue, with mark in imitation of Meissen; eighteenth century. *Presented by Mr William King.*

Painting on paper of Dharmapala. Japanese, sixteenth century. *Presented by Messrs Kegan Paul & Co.*

Stone carving from Bodh-Gaya—frieze of Buddhas in *Ṣamādhi* attitude—inscribed with Buddhist formula. Indian, Pāla, twelfth century A.D. *Presented by Squadron-Leader C. H. A. Stevens, R.A.F.*

Wood-block engraved on both sides with designs by Okumura Masanobu. Japanese, about 1730. *Presented by Mr Harold Yates.*

Bronze figure of Śiva, Siamese, ninth to tenth centuries; bronze figure of a disciple of Buddha, from Ayuthia, ?fourteenth century; and a bronze torso of Buddha, from Ayuthia, fifteenth or sixteenth century. *Presented by Mr A. D. Brankston.*

A Tantric shrine in the form of a lotus on pedestal, from the Summer Palace, Peking. *Presented by Miss Humphreys in memory of her father, Mr Edward Humphreys.*

A Chinese painting, nineteenth century, and a Chinese stone rubbing. *Presented by The Council, The Royal Asiatic Society.*

## ETHNOGRAPHY.

Two paddles from the Solomon Islands, a lime gourd from Santa Cruz, and a dhao from Assam. *Presented by Mrs W. Macnabb.*

Five gramophone records of Indonesian music.

Two stick and two grass string 'roulettes', for ornamenting pottery by rolling, from Bukoba, Tanganyika Territory. *Presented by Mrs G. Culwick.*

Three Chimu style vases and a silver vessel from Chanchan, Peru. *Presented by Mrs E. M. Trower.*

Carved wooden bowl on bird pedestal and with hinged lid; probably for containing divining seeds of a priest of Ifa, Southern Nigeria. Collected about 1870. *Presented by Lady Dawson.*

A series of ostrich egg-shell beads in various stages of manufacture,

found in sand on old occupation sites at Loubos, near Mier, Kalahari, S.W. Africa. *Presented by Dr J. Hewitt.*

Kiwi feather cloak from the Gisborne District, East Coast, New Zealand. *Presented by Mrs Carey-Hill in memory of her husband, the late William Carey-Hill, to whom it was presented about 1875.*

A set of nine bamboo musical instruments called 'Angklung', from Java.

A series of earthenware and quartz beads from Northern Nigeria, the Lake Chad Region, and the Gambia. *Presented by Mr J. A. Hewitt.*

Two hand-loom, series of cloth samples, stone implements, ancient potsherds, and other specimens from Ashanti; from the collection of the late Capt. R. S. Rattray, C.B.E., D.Sc.

A series of photographs of natives of South Africa and Portuguese East Africa. *Presented by Mr H. C. Tromp van Diggelen.*

An iron circular dish with two lateral projections, and an iron knife with loop handle, from the Lobi tribe, Bole District, N. Territory, Gold Coast. *Presented by Capt. R. P. Wild.*

Two stone sculptures of lions on pedestals, excavated under the roots of a tree at Juja on the Thiririka River, about 25 miles north of Nairobi, Kenya Colony. *Presented by Mr F. J. Nettlefold.*

A technological series illustrating pottery-making, from Kelaniya, Ceylon.

Two wooden figures, a curved iron knife of Mangbettu type, and a hippopotamus-hide shield from the Nuer tribe, obtained by the donor in the Yambio District, Bahr-el-Ghazal Province, Anglo-Egyptian Sudan. *Presented by Major Robert Whitbread.*

An ethnographical series mainly from the Lango tribe, Uganda. Collected between 1905 and 1907 by G. P. V. Jervoise, Esq. *Presented by Mr S. Jervoise.*

A facsimile of the ancient Mexican Codex Vindobonensis, of which the original is in the National Library of Vienna. *Presented by Mr F. Wolff-Knize.*

A pottery pedestal vase of Inca type, from Ancient Peru. *Presented by Mr H. J. Braunholtz.*

A series of photographs of the Wa-Kindiga tribe, from near Lake Eyassi, Tanganyika Territory. *Presented by Mrs I. H. Morse.*

An ovoid pottery vase with painted animal figures in Tiahuanaco 'epigonal' style, the spout flanked by monkeys; probably from Pachacamac, Peru, about A.D. 1000. *Presented by Mrs B. A. Waterfield.*

A series of stone implements and flakes of palaeolithic and neolithic forms, from alluvial gravels near Jos, Bauchi Plateau, Northern Nigeria. *Presented by Mr A. S. Williams.*

An archaeological series from the Eskimo, excavated 50 miles north of Thule, W. Greenland. *Presented by Mr D. Haig-Thomas.*

A pottery pedestal vase with loop handle and snake in relief, Inca type, from Peru.

A wooden double head-rest, Zulu type, from South Africa, and a Masai sword and belt from Kenya Colony.

A series of ethnographical photographs from the Ibo, Ibibio, and other tribes of Southern Nigeria.

Two painted wooden figures, probably from the Ibibio tribe, Southern Nigeria. *Presented by Miss C. M. Robertson.*

An ethnographical series from the Munshi (Tiv) and other tribes of Nigeria; collected by the donor between 1909 and 1934. *Presented by Mr H. M. Brice-Smith.*

An ethnographical series, including King Theodore's shield; collected by Capt. T. C. Speedy during the British Expedition to Abyssinia, 1867-8. *Presented by Mrs Henry Perrin.*

Ethnographical objects from Ceylon, Australia, and New Guinea. *Presented by Lt.-Col. J. E. King-Church.*

Cloth costumes of a man and woman, jewellery, and grass patterned mats from the Maldivé Islands, Ceylon. *Presented by Miss Z. I. Bell.*

Kris, carried by nobles, not of royal blood, in presence of the Sultan, a wizard's talisman, and a miniature 'kris majapahit', probably used as a talisman, from Java. *Presented by Mr G. B. Gardner.*

Plaited leaf hat with coloured wool embroidery, Tuareg, from Insalah, Sahara. *Presented by Mr K. Jordan.*

Carved wooden board used for divination by priests of Ifa, from Ifé, Southern Nigeria.

A carved ivory war horn from Mendiland, Sierra Leone.

A large series of pottery vases and stone implements from various sites in N. Chile and Peru, from the Carlos Cruz Montt Collection.

Wooden totemic figure of an eagle from the north of Vancouver Island, British Columbia.

A series of masks and 'wayang' figures, miniature gongs and xylophones, weapons and other objects from Java and Sumatra, being the residue of the collection of Sir Stamford Raffles formed in 1810-24, the bulk of which was presented to the British Museum in 1859 by the executors of Lady Raffles. *Presented by Mrs J. H. Drake.*

An ethnographical series from Southern Nigeria, chiefly from the Aro tribe; collected during the Aro Expedition 1901-2.

### APPOINTMENTS

The Principal Trustees have made the following appointments:

Mr Bernard Ashmole, M.C., M.A., B.Litt., Hon. A.R.I.B.A., Yates Professor of Archaeology in the University of London, as Keeper of the Department of Greek and Roman Antiquities, in succession to Mr Frederick Norman Pryce, who retired on account of ill health on 11 January last.

Mr Denys Eyre Lankester Haynes, B.A., as Assistant Keeper in the Department of Greek and Roman Antiquities. Mr Haynes, who was a Scholar of Trinity College, Cambridge, and of the British School of Archaeology at Rome, was appointed Assistant Keeper in the Department of Metalwork, Victoria and Albert Museum, in 1937.

Mr Harry Godfrey Mitchell Bass, B.A., Scholar of Gonville and Caius College, Cambridge, as Assistant Keeper in the Department of Egyptian and Assyrian Antiquities.

Mr Alfred Allinson Moss, Ph.D., A.I.C., University College of the South-West of England, as Assistant Keeper in the Research Laboratory. Mr Moss was appointed Chemist at the Government Laboratory in 1937.

Mr Anthony Philip Prosper Sainton, B.A., Exhibitioner of Christ Church, Oxford, as Temporary Assistant Cataloguer in the Department of Printed Books.







XXIX. LIMESTONE STATUETTE OF SAKYAMUNI BUDDHA  
WITH RUBBING OF NICHE

### 31. A NORTHERN WEI DYNASTY FIGURE OF BUDDHA.

THE figure of Sakyamuni Buddha illustrated on Plate XXIX is carved in hard dark-grey limestone and was probably removed from the Lung-mên caves, near Loyang, several years ago. The figure is shown superimposed on a rubbing taken from a niche in the 'Ku Yang tung', a cave which contained several dated inscriptions of the sixth century A.D. This niche is shown on Plate CCXXXVII of E. Chavannes, *Mission Archéologique dans la Chine Septentrionale* and by Dr Osvald Sirén in *Chinese Sculpture*, on Plate 80. It contained a seated Buddha of the same type as the one here reproduced, apparently of about the same size and perhaps the work of the same sculptor.

The 'Ku Yang tung' is one of the earliest caves at Lung-mên and was one of the most beautiful. In November 1936 a great number of small figures, heads, and friezes had been removed by agents of Peiping dealers. This destruction has been gradual, some friezes of figures that appear on rubbings in the Museum collection had already been removed when the photographs for Dr. Sirén's book were taken, before 1924, and in November 1936 a great many of the figures shown in Dr Sirén's photographs were gone. Since July 1937, Lung-mên has been cut off from Peiping and so it is unlikely that more figures have been removed since that date. The Lung-mên stone is so hard and brittle that a large piece can seldom be removed. The figures were chipped from the walls of the caves and the fragments sent to Peiping where they were stuck together. The figure illustrated is in eight pieces.

The inscriptions around the niche are of interest because they tell how and why the caves were decorated and give an exact date. The inscription above the central Buddha image is published by Chavannes, fig. 582, inscription 1654. Many of the characters are illegible and some of the phrases obscure. Chavannes gives a free translation, which is probably accurate, but difficult to follow. However, the date and the identification of the image as Sakyamuni are certain. Part of the inscription states that the image of Shih-chia (Sakyamuni) was presented by a priestess for the benefit of her

daughter, Lady Yu, with wishes for her joy and tranquillity, and that her name might be glorious in history and handed down to future generations: then follows the date, 26th day of the 1st month of the 4th year of Chêng Kuang (A.D. 522). In the oblong spaces on each side of Sakyamuni were two standing figures, probably of the disciples Ananda, on the left, and Kasyapa, on the right. The inscription below the upper niche on the left states: 'The General who governs the East, your servant Ch'ing, . . . , elder of Ch'ih-yang-hsien, Su Wan-min made for his father and mother.' The inscription above the third niche on the left-hand side reads: 'Made for my deceased brother Ho Kuei.' In the lower right corner: 'Li Wu-tê made seven Buddhas.' In Plate 80 of Dr Sirén's book the seven small niches containing these Buddhas are clearly seen.

It is clear that in this case the figure of Sakyamuni was carved in A.D. 522 and that the other smaller niches and figures were added later, when suitable occasions arose. One sculptor probably carved many niches to the order of patrons who wished to commemorate friends or relatives; others may have been carved by monks as acts of piety. This is the first complete figure from Lung-mên to enter the Museum Collection and was acquired in May 1939. A head of a Bodhisattva from the same caves was acquired at the same time. The rubbing has been in the Museum since December 1910, when it was presented with several others by the late Charles L. Freer, who probably acquired them when he visited the caves.

The height of the figure is 12 inches.

A. D. BRANKSTON

### 32. THE TODD COLLECTION.

THE Japanese Collections in the Museum have been strengthened by a gift of Mrs Todd from the collection of her husband, the late Rev. C. J. Todd, R.N., who was for some time a naval chaplain resident in Japan. This gift is composed of ceramics, lacquer, *tsuba*, *menuki*, and *kashira*; and of these the ceramics are the most important acquisitions. They include a very fine *Kutani* porcelain plate decorated in vigorous brush strokes with fruit growing on a tree and flying insects, in coloured enamels, from the seventeenth



*a*



*b*

XXX. *a*, JAPANESE PORCELAIN PLATE. *b*, INK PAINTING  
BY ZESHIN



XXXI. MUGHAL DRAWING OF AN ELEPHANT

century (Pl. XXX *a*); and three brilliant saucer-dishes of *Nabeshima* ware decorated with enamels and underglaze blue: one with a magpie against a background of leaves and berries and the other two with coxcomb flowers and grasses, and dating from early nineteenth and middle eighteenth centuries respectively. *Hirado* porcelain is represented by a sauce-boat and two dishes furnished with soft drawings in underglaze blue of children at play, pine branches, and *chidori* birds flying over the waves, on a very delicate white porcelain body, which is without question the finest blue and white ware that the Japanese ever made, although it only dates back to the early part of the nineteenth century.

There are several pieces of stoneware decorated in the Kenzan style, and one saucer-dish with a flower in sepia signed by this artist, which is certainly in the right tradition, though scarcely by the original master. Another saucer-dish covered with a *temmoku* glaze, made by Hayatsu Takemoto in 1896 and given to Mr. Todd by the maker, is of documentary importance.

Among the lacquer there are two black trays sketched with drawings of flowers and signed by the painter Tani Buncho (1763-1841), a small black box for powdered tea daintily decorated with medallions in gold signed Sato, nineteenth century, a carved red lacquer rouge pot, nineteenth century, in a brocade bag, and a much older carved red lacquer tray which is probably Japanese and seventeenth century. The metalwork is of less importance, but as the Museum's Collections are still weak in this direction it is very welcome.

R. S. JENYNS

The Museum has also received from the same source, by Mrs Todd's gift, five Japanese paintings, four prints, and three illustrated woodcut-books. The paintings are not early, but among them is a good Kano school bamboo-painting in ink by Isen Naganobu (1764-1828) and a picture by the famous nineteenth-century artist Zeshin (Pl. XXX *b*), which is particularly welcome as an example of his rare ink landscape-painting, not hitherto represented in the Museum which has excellent paintings in lacquer from the Orange, Morrison and Ricketts and Shannon Collections. It is a view of a

shrine with a large *torii* (temple gate) silhouetted against the sky. Unfortunately the picture has at some time suffered from damp. Among the books is the *Kihō Gwafu* of 1824, a beautiful example of colour printing of impressionist studies of everyday life.

BASIL GRAY

### 33. A MUGHAL DRAWING.

THE Museum may be considered fortunate to have been able to acquire an exceptionally fine Mughal drawing of an elephant (Pl. XXXI). Work of this quality seldom now appears on the market. The drawing in question comes from an album of drawings and calligraphy of the Mughal school recently broken up, and it has never been published or exhibited. The page on which the drawing is mounted measures  $12\frac{3}{4}$  by  $18\frac{5}{8}$  inches. The outer border is decorated in gold with a fine repeating design of plants within a frame: inside this comes a narrow red border. The drawing itself measures  $8\frac{1}{8}$  by  $11\frac{1}{2}$  inches and its condition is good except for some rubbing of the surface where the mount has buckled.

The subject is a young adult elephant being fed by a groom apparently with bundles of sugar-cane and jack fruit. An overturned cauldron is seen in the corner. The elephant is tethered by one hind leg to a ring in the ground by means of a short chain. A rope is bound round his leg below the chain to prevent his slipping it. Sticking in the ground behind him is a long bamboo pole with a double prong. Strewn on the ground are some small branches. The tusks are bound with three triple gold rings: a small gold ring pierces his ear at the top and a bell is suspended from his middle. The groom is dressed in the typical costume of the reign of Jahangir (1605-28) with small flat turban. In style of hair dressing and moustache he follows the fashion set by the emperor himself.

In style the drawing represents the realistic animal portraits which are peculiar to this reign and in which Jahangir himself took so much interest. Previously there was only one example of these fine and characteristic drawings in the Museum, the Black Buck with his Keeper acquired by purchase in 1922 and several times reproduced



since.<sup>1</sup> This is attributed to Manohar, one of the leading artists of the reign. While the buck is aloof in its stiff yet delicate movement, the elephant is not only made impressive by a skilful use by the artist of a low view-point, but the realistic treatment of the loose flesh on the throat and of the folds behind the legs gives it solidity without losing liveliness. No artist's name can be suggested, but the date of the drawing must be about 1615. The only Mughal drawing of an elephant comparable with it is one in the Indian Museum, Calcutta, signed by Ghulam and dated 1621.<sup>2</sup>

BASIL GRAY

#### 34. A SELJUQ HOARD FROM PERSIA.

A GROUP of objects in the precious metals recently acquired by the Museum makes an important contribution to our knowledge of the medieval civilization of Persia, as well as to its representation in the collections. The group is said to have been dug up at Nihavand, a city of Persian Iraq, the name of which is well known through the finds of prehistoric pottery made there by Dr Contenau. It was also a flourishing place in the Islamic period and there is no reason to doubt the locality of the find, though it cannot of course be confirmed.

The find, as it reached the Museum, consisted of forty pieces, of which thirty-nine are of silver, nearly all enriched with gilding and niello, while one, also the most considerable in size, is of gold. This latter is a shallow wine bowl decorated with engraved roundels and an inscription in Arabic round the outside of the lip. The National Art-Collections Fund generously presented the bowl, and the remainder of the hoard was subsequently purchased by the Museum. There are two series of plates which formerly decorated leather belts; two silver beads, a small circular plaque, what appears to be the butt of a halberd and four other inscribed objects, as well as some fragments of buckles. The style of all the pieces points unmistakably to the Seljuq period, and this is confirmed by one which bears a name. It is a ring with a broken tang and attachment for suspension. At first sight this looks like a buckle, but there is no trace of the

<sup>1</sup> Cf. *Ars Asiatica*, vi, pl. LVI (3); Havell, *Indian Painting and Sculpture*, 2nd edition, pl. LXII.

<sup>2</sup> Percy Brown, *Indian Painting under the Mughals*, pl. LVI.



wear to be expected on its outer side while the round form is quite unsuitable. It is possible that it was rather intended to have been suspended and that the broken tang once held a seal. The form appears to be unknown elsewhere.


The inscription in Arabic characters, outlined in niello against a ground decorated with scrolls (Fig. 1), reads as follows: al-Ḥājib al-jalīl Abi Shujā 'Injū-Takin aṭāl Allāh . . . /  . . . 'The Chamberlain, the eminent Abu Shuja 'Injū-Takin, may God prolong. . . '

FIG. 1.

The reading of the last two words is doubtful.<sup>1</sup> The name Injū-Takin is Turkish. The office of Ḥājib (literally doorkeeper) varied at different times in the Islamic period. The word is usually translated chamberlain and the holder of the office might be of high rank, but under the Seljuqs it was merely a rank to which all members of the prince's household might attain.<sup>2</sup> There was a chief Ḥājib who was one of the principal ministers. In this case we can only say that the owner was a Turkish courtier. The writing is good but there is a bad grammatical mistake in the Arabic, the name Abu being placed in the genitive case, whereas it should, like al-Ḥājib, be nominative. Such mistakes commonly occur in inscriptions of the medieval period written in Persia where knowledge of Arabic was insufficient.

A second inscribed piece is part of an amulet case (Pl. XXXII c). It is decorated on each side with a peacock, *repoussé*, the background gilt, surrounded by a Kufic inscription outlined in niello, but this is only Kuranic. At the end is the figure of a lion in high relief, ornamented with gilt and niello (Fig. 2). Underneath is a zigzag pattern, probably derived from the sewing of a leather amulet. An amulet case decorated with a similar lion enriched with niello was found in 1900 with a hoard at Sayram-su near the Syr-Daria (Jaxartes), in the district of Chimkent, the site of the Samanid city of Isbijāb. With this find were associated coins struck between 949 and 1040, but the burial is considered to have been rather later.<sup>3</sup>



FIG. 2.

<sup>1</sup> This reading is due to Mr R. A. Walker and Mr M. Minovi.

<sup>2</sup> V. Barthold, *Turkestan down to the Mongol Invasion*, p. 227.

<sup>3</sup> See T. J. Arne, *La Suède et l'Orient*, 1914, p. 97, fig. 46.

The two remaining inscribed pieces are silver hoops (diameter  $1\frac{1}{4}$  inches), almost a pair. They evidently once enclosed a staff, but the small square loop attached to each is too light to have carried anything like a cord or tassel. Each bears in niello a formula reduced to illegibility and repeated backwards and forwards and across. A small ring is also decorated with niello in fine quality (Pl. XXXII *d*).

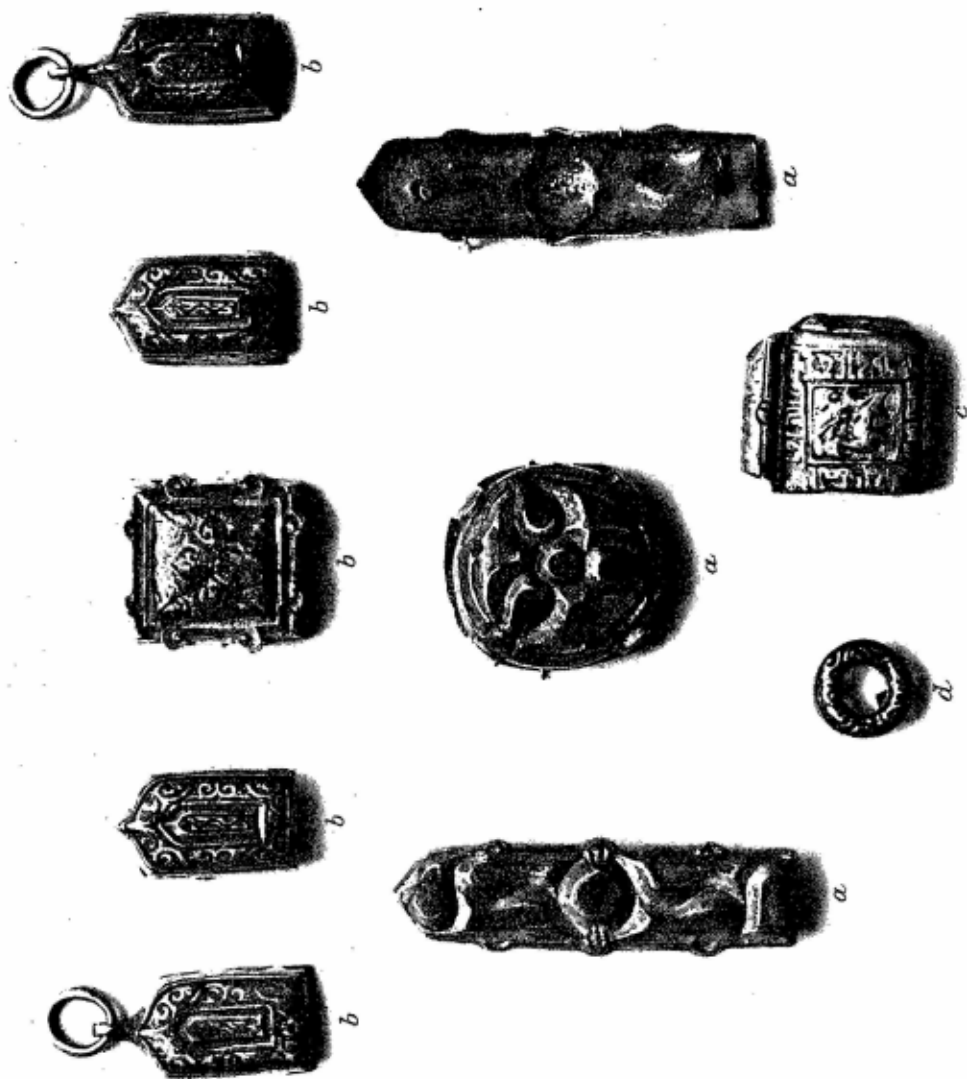
The two series of belt plaques are of greater interest from the point of view of style (Pl. XXXII *a, b*). As with other nomad peoples the belt was of considerable importance to the Turks, and was, in fact, an emblem of rank. Each series consists of a pair of larger plates (in one case round, in the other square) with four openings which would allow the passage of two bands passing at right angles. They are not clasps. The remaining plates are long and narrow, and with the exception of two furnished with rings for suspension are provided with tags in pairs at the back for fixing in the leather. This form of plate is commonly met with in finds of silver trappings in South Russia after the Gothic period. Arne considers that the type originates with the Khazars about the seventh and eighth centuries A.D. Examples in the Museum are shown in the Iron Age Gallery. Niello is used only in the find from the district of Kiev presented to the Museum by Mr Pierpont Morgan in 1907, and attributed to the eleventh and twelfth centuries A.D., where it is employed in the decoration of ear-rings and bracelets.

Allusion has already been made to the find at Sayram-su. This is the only occasion until lately when objects of definite Islamic provenance have been found associated with this nomadic style. But recently two other series have appeared: one was acquired by Mr R. Harari about 1930, and the other by the Arab Museum in Cairo in 1938. Both are still unpublished. The Cairo series consists in all of about sixty pieces. In addition to the long fish-shaped<sup>1</sup> belt-plates resembling those in the Nihavand find (Plate, *a*) there are shorter and broader plates, close in shape to the second Nihavand series (Plate, *b*), but inscribed with Kufic in niello. The Cairo Museum date their series to the twelfth or early thirteenth century. Mr Harari's group consists of two series, one also resembling the Nihavand

<sup>1</sup> A plate actually representing a fish is shown by Smirnov, pl. LXXX, fig. 18.

second series (*b*), the other is of a different type both in shape and decoration and does not concern us now. In neither is there any inscribed piece.

There is every reason to regard the whole of the Nihavand find as a single hoard of approximately one date. The inscribed belt-plates at Cairo confirm the association of the Nihavand belt-plates with the other inscribed pieces acquired with them. But, while the dating of the two series of plates is probably the same they show a most interesting stylistic divergence. The long plates (*a*) are decorated with a design in *repoussé* the edges of which show a sharply defined slant, such as is typical of Seljuq work. The raised areas are filled with niello, which is here used in masses in the manner of *champlevé* enamel. It is, however, only thinly applied. The other series, here called the second (*b*), is quite different both in design and technique. The decoration consists of a delicate formal design in filigree on a background of niello. This sort of design has a longer history in Persia and Mesopotamia. It is used as a space filler on the woven silks and is found in the 'Abbasid period (ninth century). The lobes on each side of the pair of larger plates of this series also have a long history. The style may originate in Syria or Egypt. At any rate it represents the traditional culture of the 'Abbasid Caliphate while the first series shows the impingement on this of the stronger art of the nomads introduced by the Seljuq Turks, who may have adopted it during their sojourn on the northern borders of Persia. Even after they became masters of the whole of the eastern Caliphate the Seljuqs were unwilling to forsake their nomad habits, which was a principal cause of their being unable to found a stable empire in Persia. The latter part of the twelfth century would be the date indicated by the epigraphic and stylistic evidence. Niello, which was occasionally used in the Greek and Roman periods as a foil in a silver design, and in the same sort of way by the Sasanians, was much more extensively employed by the nomadic peoples from Scandinavia to the Caspian Sea, who used it to make true inlay designs. It was probably extensively employed in the early Islamic period, but so little remains of the precious metals from this time that actual examples are uncommon.



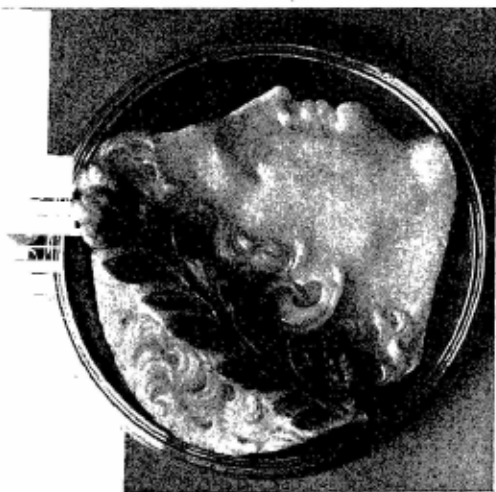
XXXII. PERSIAN SILVER ORNAMENTS SAID TO HAVE BEEN FOUND  
AT NIHAVAND



*a*



*b*



XXXIII. GIFTS OF THE NATIONAL ART-COLLECTIONS FUND: *a*, PERSIAN GOLD BOWL. *b*, ROMAN SARDONYX CAMEO

It remains to describe and discuss the gold wine-bowl (Pl. XXXIII a). The diameter is 7.7 cm. and the general shape was traditional in Persia, going back to the Achaemenid period.<sup>1</sup> Coming down to the period with which we are concerned, the outside of a somewhat similar bowl in silver is reproduced by Smirnov.<sup>2</sup> This may be assigned to the early Seljuq period: it was once provided with a handle.

On the inside the gold bowl is decorated with a roundel containing a duck superimposed on arabesques. On the outside are two pairs of similar birds, confronted and alternating with four decorated roundels. The bird has its head thrown back and the curved beak in each case is prolonged till it meets the border below the inscription. The eye is represented by a single pothook and the feet are remarkably solid. Both these features are found in the ducks which so often occur as decorative designs on the silver of the Sasanian period and later (cf. Smirnov, *op. cit.*, 116, 127), as well as on textiles, glass, and pottery of the first centuries of the Islamic period.

An inscription in floral Kufic surrounds the bowl on the outside immediately below the lip. It is engraved more deeply than the birds and the background is decorated with small dots. A specimen of the epigraphy is here given (Fig. 3). It shows the beginning and



FIG. 3.

end of the inscription between which there is no break. The text may be transcribed as follows:

Al-khamr<sup>u</sup> shams<sup>un</sup> fī ghilāla<sup>ti</sup> lādh<sup>i</sup>  
Tajrī wa-maṭla'uhā min al-khardādh<sup>i(1)</sup>  
Fa'shrab 'alā ṭīb<sup>i</sup> 'z-zamān<sup>i</sup> fa-yaumunā  
Yaum<sup>u(2)</sup> 'ltidhādh<sup>in</sup> qad atā<sup>(3)</sup> bi-radhādh<sup>i</sup>

This transcription is due in the first place to Mr A. S. Fulton and Mr J. Walker of the British Museum. Mr Fulton recognized that

<sup>1</sup> Cf. Dalton, *Treasure of the Oxus*, no. 21, fig. 44; Smirnov, *Argenterie Orientale*, especially nos. 71-3.

<sup>2</sup> *Op. cit.*, no. 14.

it formed two verses in the Arabic metre known as *kāmil* (catalectic form).

Mr M. Minovi, who made two emendations, at the end of the second line and in the fourth, has provided the following notes:

(1) The word *khardādh* which is ignored by the dictionaries<sup>1</sup> occurs in a verse in the same metre and rhyme by Ibn al-Mu'tazz (v. B.M. MS. Or. 3628, fol. 197<sup>r</sup>) which is not in his printed *Dirwān*. It appears to mean a large flask for pouring wine, or possibly a large cup for drinking. The engraving of this word is defective.

(2) It is engraved if it were *yww*.

(3) The engraving is again defective.

With these emendations the text is clear. It may be translated as follows:

Wine is a sun in a garment of red Chinese silk.

It flows; its source (rising) is the flask.

Drink, then, in the pleasure of time, since our day

Is a day of delight which has brought dew.

Since this note was written the well-known Persian scholar Mīrzā Muḥammad Khān Qazvīnī has found the verses in the anthology of ath-Tha'ālibī, *Ṭaṭīmāt ad-Dahr*,<sup>2</sup> exactly as here read from the bowl. They are ascribed to Ibn at-Tammār of Wāsiṭ, a poet of the tenth century A.D. From the style of the inscription Dr Rhuvon Guest was kind enough to express the opinion that it was of the eleventh century. This would agree well enough with the style of the decoration on the bowl, though it might equally well be work of the following century. Both the style of decoration and the mistakes made in the inscription would point to the decoration having been carried out by a Persian who had small knowledge of Arabic.

With regard to the composition of the metals employed in the objects of the find, Dr Plenderleith reports as follows after carrying out examination in the Research Laboratory. There are microscopic particles of white metal embedded in the gold of the bowl. No iron is present and the particles are non-magnetic. They are extremely hard and there is good reason to suppose them to be

<sup>1</sup> Except E. Fagnan, *Additions aux Dictionnaires Arabes* (1923).

<sup>2</sup> Damascus edn. (A. H. 1303), II, p. 136; Cairo edn. (A. H. 1352) II, p. 341.

iridium. As to the niello inlay on the plates, he reports that a spectrographic examination records the presence of copper, silver, gold, tin, lead, with traces of aluminium potassium and magnesium, and boron. Rosenberg gives the principal constituents of niello as silver, sulphur, copper, lead, in antiquity, according to Pliny, and also in the Renaissance period, according to Cellini. Analysis of the filling taken from one of the small fragments from Nihavand reveals the presence of sulphur as well as silver and copper. Its composition is therefore probably the same as western niello. This is probably the first occasion when there had been an opportunity of analysing Islamic niello. Indeed the importance of the find is the greater because of the extreme scarcity of objects with precious metals from Islamic lands where there are no tomb burials and where successive invasions culminating in those of the Mongols caused widespread destruction. This is the more unfortunate since literary evidence shows that in spite of the religious ban on the personal use of gold and silver, the precious metals were extensively employed in the medieval period both in Egypt and Persia.

BASIL GRAY

### 35. A SARDONYX CAMEO PORTRAIT OF CLAUDIUS.

**S**CIPIO Africanus, according to Demostratus, first set the fashion in Rome of wearing sardonyxes; and to his authoritative example Pliny ascribes the esteem in which the Romans held the stone.<sup>1</sup> Its attraction was no less strongly felt by the earlier emperors, under whom the art of carving cameos in sardonyx culminated in a series of masterpieces remarkable for size and workmanship alike. In particular their production seems to have been encouraged by the personal tastes of Claudius whose habit of wearing them is noted by Pliny,<sup>2</sup> and whose portrait appears on some of the best examples.

A large fragment of a sardonyx cameo of this imperial class has recently been given to the Museum by the National Art-Collections Fund and forms one of the most important recent additions to the collection of Roman gems (Pl. XXXIII *b*). It is curious that no more should be known of its history than that it formerly belonged

<sup>1</sup> *N.H.* xxxvii, 85.

<sup>2</sup> *Ibid.*



to the late Sir Bernard Oppenheimer (d. 1921)—a scanty enough record in view of the gem's obvious artistic and iconographic interest, and one which cannot be explained by the recency of its discovery, for the gold frame in which it is now mounted<sup>1</sup> was certainly made not later than the middle of the last century.

The fragment measures approximately 6.2 by 5.8 cm. On all sides the fractures run close to the head, but leave it perfect except for the loss of the ribbons by which the wreath was tied at the back. The fracture along which the neck has been broken off is filed smooth for a short length; but this is certainly the result of the modern adaptation of the fragment to the oval of the frame, and not an indication that the neck was originally cut off here. In all probability the unbroken gem showed both head and shoulders, since this appears to be the usual practice on the larger cameos; and in this case the unbroken gem would have been of exceptional size, the proportions of the head being approximately the same as those of the Windsor Castle cameo of Claudius,<sup>2</sup> which measures 18.8 by 14.5 cm. over all.

The head, which is laureate and in profile to the right, shows the characteristic features of Claudius's portrait type: the sharp angle between the flat top of the skull and the forehead, the furrow across the latter, the heavy brows over small and deep-set eyes, and the slanting line between chin and fleshy neck. But in spite of such realism it is, one imagines, largely an idealized portrait, the work of a Hellenizing court art, which gives no hint of the *longa manantia labra saliva*<sup>3</sup> or other disfiguring traits on which imperial literature loved to fasten. Compared with coin types the face appears older than on the bronzes of A.D. 41/42 (when Claudius was 51 years old); the length of the head and a certain thickness and heaviness of feature connect it more closely with the Eastern silver issue of A.D. 50/51;<sup>4</sup> and we may assume that it is a portrait of Claudius towards the end of his reign.

The almost sculptural proportions of the head make its treatment

<sup>1</sup> The ring for suspension is not on the vertical axis of the head; consequently, if the gem is suspended from it the face has an excessive upward tilt.

<sup>2</sup> *Archaeologia*, 45, 1877, pl. 1 and pp. 6 ff.

<sup>3</sup> Juvenal, *Sat.* vi, 623.

<sup>4</sup> Cf. *B.M. Cat. Roman Imperial Coins*, no. 234, pl. 34, 3.

in the technique of gem-engraving particularly interesting. The horizontally stratified stone has been so carved that the flesh is a semi-transparent blue-white, the hair an opaque pure white (*bene canum* says Seneca of Claudius's hair), the background and the wreath a tortoiseshell brown. The thinness of the white layers, each about 0.25 cm. deep, confines the artist to an extremely low relief; nevertheless, within these limits the modelling and gradation of planes are remarkably well managed. The firm construction of the face is more clearly revealed in the matt material of a plaster cast (Pl. XXXIII) than in the highly polished original; and the cast also emphasizes a certain dryness and angularity latent in the style, the result of an increasing abruptness, compared with the fluidity of Augustan glyptic art, in the transitions from plane to plane.

The desuetude of gem-engraving and the diminutive scale on which it is practised, make it peculiarly difficult for the modern critic to recognize the stylistic differences which characterize the work of the various gem-engravers known to us from signed gems; and it is impossible to speak with any confidence of the style of Dioskurides, for example, or of Hyllos. Nevertheless, our fragment shows a very distinct affinity with the Vienna sardonyx signed by Herophilos, son of Dioskurides, and carved with a portrait of Tiberius.<sup>1</sup> The same dryness and angularity in the carving<sup>2</sup> marks the two gems; and there is much similarity in details such as the treatment of the hair, the line of the brows, and the vertical furrows running down from nose and mouth. But if our fragment is here connected with Herophilos, it is not intended to be more than a very tentative conjecture.

D. E. L. HAYNES

### 36. AN ILLUSTRATED GREEK MANUSCRIPT OF c. 1500.

THE *Synaxaria* of Nicephorus Callistus Xanthopoulos (born c. 1290) is a collection of expositions on the occasion of the most important feasts of the *Triodion*, i.e. the period from the 'Sun-

<sup>1</sup> *Jahrbuch d. k. deutsch. arch. Inst.*, iii, 1888, pl. 11, 2.

<sup>2</sup> Cf. Furtwängler, *Antike Gemmen*, iii, p. 319.

day of Publicans and Pharisees' (the Sunday before Septuagesima) to the 'Feast of All Saints' (the Sunday after Pentecost, our Trinity Sunday). There has hitherto been no manuscript copy of the work in the British Museum, and it has only been printed in a modern Greek translation of the seventeenth century.

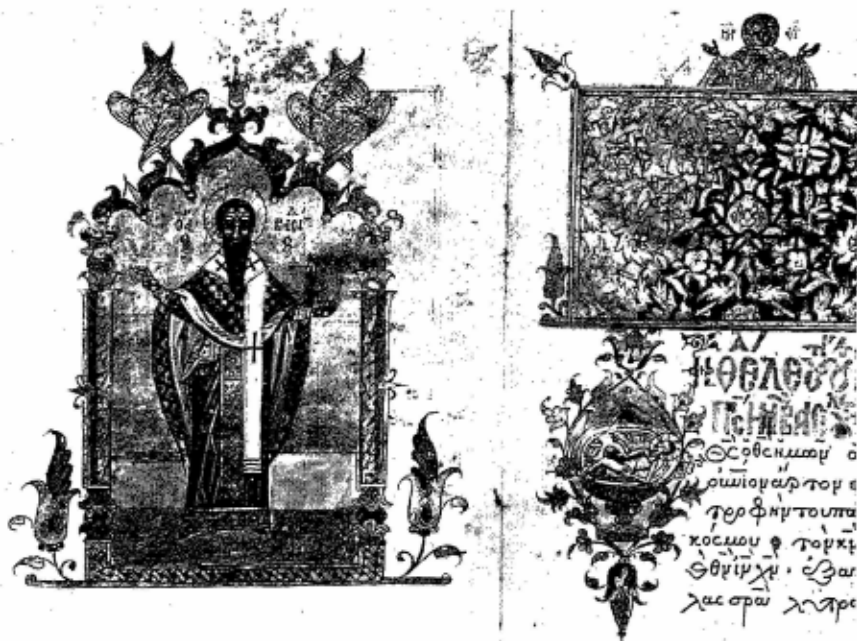
The present manuscript, numbered Egerton MS. 3157, was written on paper, about 1500, in one hand throughout, except for three folios which appear to have been inserted later. At the end of the *Synaxaria* is an *Encomium on the Patriarch Joseph* by Ephraim Syrus (born c. 300), imperfect at the end. The first four leaves of the manuscript are torn and have been pasted on to two sheets of paper; the rest is in fair preservation, although the binding has been much damaged by fire. Titles and initials are in red ink, and there are head-pieces of ornamental penwork.

The manuscript is chiefly remarkable for a series of thirty-three ink and colour drawings. These vary in quality, the illustrations to the *Encomium* being very poor; but the earlier drawings are striking in design and vigorous in execution. They appear to be derived from some good Byzantine original. Other colour drawings in a Greek manuscript of the same period are found in Add. MS. 40724, the *Historia Biblica* of Georgius Chumnus.

A. D. WILSON

### 37. A POST-MEDIEVAL ILLUMINATED MANUSCRIPT FROM CONSTANTINOPLE.

THOUGH the study of Byzantine illumination continues with unabated vigour, very little attention has been paid to manuscripts decorated within the sphere of Byzantine culture after the close of the Middle Ages. For the most part they have been regarded at best as decadent descendants of the earlier books. A *leitourgikon*, Egerton MS. 3155, recently acquired by the Department of Manuscripts, should prove useful to students of the manuscripts of this later period of Byzantine illumination (Pls. XXXIV *a*, XXXV *a*, *c*). Textually the manuscript is of no great importance, and its contents are the usual ones, namely the liturgies of St John Chrysostom, St Basil the Great, and the Presanctified. At the end,



a



b



4



A



*c*

 $d$ XXXV. DETAILS OF TWO LATE BYZANTINE  
MANUSCRIPTS

however, there is a colophon informing us that the manuscript was written by Michael, Oikonomos in Brusa, at Constantinople and finished on 12th October 1644. By a curious chance the Museum possesses another leitourgikon, Add. MS. 40755, containing a similar colophon saying that that manuscript also is the work of one Michael, Oikonomos of Brusa (Pls. XXXIV *b*, XXXV *b*, *d*). Neither date nor place of writing is given, but there must be rather more than forty years between the execution of the two manuscripts, for the Additional MS. was probably finished before 1600. Therefore, though both books are closely related to each other in script and decoration, one hesitates to affirm that they are the work of the same hand.

Each manuscript is decorated with miniatures of the reputed authors of the liturgies: St John Chrysostom, St Basil the Great, and St Gregory Dialogos, as well as with a number of elaborate initials formed mainly of interlacing patterns of leaves and flowers with occasionally birds and snakes. Human figures and heads of Christ are also found. This initial style seems to be of a very eclectic nature, being drawn from every kind of source, whether Western, Oriental, or even Slavonic. It should be noted, however, that the well-known types of medieval Byzantine ornament are more sparingly used. The figure style on the other hand is purely Byzantine and it would be interesting to compare it with contemporary icons. This probable connexion with the icon style may be seen in some of the initials containing the head of Christ, cf. Egerton MS. 3155, f. 31 *b*, and Add. MS. 40755, f. 31, where the highly modelled features recall the technique employed on painted panels (Pl. XXXV *a*, *b*).

A similar initial style, also combined with a Byzantine figure style, may be seen in other manuscripts of the sixteenth and seventeenth centuries in the Department of Manuscripts. The initials in them show an increasing tendency to become more fantastic during the course of the seventeenth century. Probably the earliest manuscript in the Department to contain this type of ornament is Add. MS. 24370, a Horologion, of the latter half of the sixteenth century. The head-pieces and initials in this manuscript contain a good deal more interlaced strapwork than is found in the later manuscripts.

Next in point of time are the two Brusa manuscripts, which are followed by another leitourgikon finished in 1664 by Euthymios Hieromonachos from the Peloponnese, Egerton MS. 2392. Its initials are certainly derived from types similar to the Brusa manuscripts, but they have declined in quality and design, and the whole effect is a good deal rougher. The figures of the saints at the beginning of the liturgies are still in the traditional manner and are excellent of their kinds. Add. MS. 28820, also a leitourgikon, having a miniature at the beginning signed by the Archimandrite Kallinikos and dated 1695, is a most elaborate example of a further development of this style. The initials are far more fantastic than in the earlier manuscripts, and the figures also are endowed with something of the same spirit. It is unfortunate that the provenance of this manuscript is unknown, though a note on a fly-leaf says that it was bound at Nicopolis in 1709.

This series of illuminated books is an interesting one and shows that during the seventeenth century Byzantine illumination, though no longer one of the major arts, was at any rate capable of developing an independent and effective initial style. The figure style, too, was by no means a decline from the earlier manuscripts and should be compared with the icons. Within this series the newly acquired Egerton MS. 3155 is a valuable contribution to our knowledge of this neglected art.

F. WORMALD

### 38. A BARKING ABBEY RENTAL.

**F**OUNDED in the seventh century by Erkenwald, later Bishop of London, Barking Abbey could claim to be one of the earliest, as it became one of the richest nunneries in England. Sion and Shaftesbury alone possessed greater wealth at the Dissolution, while its Abbess held precedence over all others in England. In view of this eminence, existing memorials of the administration of its large properties are surprisingly scanty. If any chartulary or register has survived to the present day, its whereabouts is unknown. It is all the more gratifying for this reason to record the generous gift to the Department of Manuscripts by Mr F. J. Brand of a rental, drawn up in the year 1456, of the Abbey's possessions in the town of



Barking, where about one-third of its temporalities lay. It consists of fifty vellum leaves, bound in a modern vellum binding bearing the arms of Frederick Arthur Crisp, F.S.A., at whose sale (Sotheby's, 4th December 1922) it was purchased by the present donor. The rental itself consists of two distinct parts, devoted respectively to Barking North and Barking South—a division which may have had some relation to the two former vicarages in the Church of Barking (St Margaret in the North and St Margaret in the South), and which left its mark on the administration of the Abbey as late as the Dissolution. A translation of the manuscript has been published by J. E. Oxley in the *Transactions of the Barking and District Archaeological Society*, 1936, 1937. In it the holdings of the tenants, with the conditions of tenure, are set out in detail. Though by this time the lands were mostly held in exchange for money payments, or in a few cases for payments in kind, a number still hold by labour service, and there are indications of a wider use of that system in the past. For the history of Barking and the study of its family, street, and field names, the document is, of course, of first-rate importance. Its earlier history is unknown and it had been completely lost sight of before its appearance in the sale-room. It is fitting that it should now find a permanent home in the Museum which also possesses, in the famous deed of Hodilred (Cotton MS. Augustus II. 29), the earliest extant document of Barking Abbey. It has received the number Add. MS. 45387.

B. SCHOFIELD

### 39. CORRESPONDENCE OF A DRAMATIC CRITIC.

THE correspondence of William Archer, lately presented to the Department of Manuscripts by his brother, Lt-Col. Archer, and now numbered Add. MSS. 45290-7, admits the reader behind the literary, and more especially the dramatic, scene at a particularly interesting period. For many years, including the famous nineties, Archer was dramatic critic on various leading papers in London, and his verdict exercised a potent influence. Above all, his name will always be associated with the coming of Ibsen to the English stage. Many of the letters in this collection are directly or indirectly associated with his championship of that dramatist, whose works he



translated and made accessible to the English public. But Ibsen is only one centre of interest. Playwrights so widely diverse as Shaw and Pinero are fully represented, and out of the eight volumes into which the material has been divided, the letters of G. B. S. account for one volume (1885-1924) and those of Pinero for another (1888-1923). There is scarcely a celebrity in the contemporary world of letters or the stage who does not figure in the correspondence. The poets range alphabetically from Alfred Austin and John Davidson down to William Watson and Yeats, one most revealing and moving letter being from the author of *The Hound of Heaven*. Archer's friendship with R. L. Stevenson and his wife produces a group of interesting letters; another group is formed by Thomas Hardy's letters, still others by George Moore's, Barrie's, Max Beerbohm's, and E. V. Lucas's; even so up-to-date an author as James Joyce is included. Edmund Gosse easily leads in bulk among the critics, who also include A. C. Bradley, George Brandes, and Quiller-Couch. The stage is of course well to the front; here Granville Barker must especially be mentioned. The whole correspondence forms the framework of Colonel Archer's book on his brother entitled *William Archer: Life, Work and Friendships*, 1931.

H. J. M. MILNE

#### 40. 'THE GRAND FLEET.'

AT a moment such as the present, when the British Empire has once again been somewhat abruptly forced to appreciate the extent to which the national safety is dependent upon the efficiency of the British Navy, it is a matter for considerable gratification to be able to record the gift to the British Museum of a manuscript of outstanding interest and importance. This new arrival is none other than the original autograph draft of the famous book *The Grand Fleet 1914-16*, written by the late Admiral of the Fleet, Earl Jellicoe, wherein the story of the achievements of the most important fleet in the British Navy from the outbreak of the Great War until November 1916 is told by the man who, as Commander-in-Chief, was responsible for the destiny of that fleet during the most critical period in its history (including the greatest naval battle of

modern times), and who is thus best qualified to speak as the representative of that Service of which he was so distinguished a member.

On the outbreak of the Great War in August 1914, Lord Jellicoe was, as is well known, ordered by the Admiralty to supersede his superior officer and to take command of the Grand Fleet, after his protests against such a treatment of his colleague had been dismissed. He remained in command for the first two years of the War, and during this period saw the gradual building up of the superior strength of the British Fleet, until he was able to hand over to Admiral Beatty, his successor, a weapon with which it was possible to establish a complete ascendancy over the enemy not attainable at the commencement of hostilities. In November 1916 Lord Jellicoe left the sea in order to become responsible for administration at the Admiralty. He retired in 1917.

During the earlier months of 1918, after his retirement, Lord Jellicoe decided to utilize his leisure to compile an account of the work carried out by the fleet under his command; in order that, should the opportunity ever occur, a trustworthy appreciation of the part played by the British seamen might be published. Moreover, the admiral seems to have felt that the general public was not sufficiently well informed regarding the actual functions of the British Navy and the manner in which sea power is used to obtain eventual victory, and he evidently wished to answer the criticisms of those who condemned the Navy for failing to produce a startling and dramatic annihilation of the German fleet in a great battle of the Trafalgar type. These points, and in particular the moment at which the account was compiled, are vital to any correct interpretation of the present manuscript, as also indeed to that of the published book itself; for in a very marked degree they have affected the composition of the work. Writing, as he did, during some of the most critical months of the War, Lord Jellicoe could obviously not set down all that he knew about certain official secrets (e.g. the use of paravanes and directional wireless), and although he was able to incorporate a considerable amount of such information when he eventually printed his manuscript, nevertheless, at the time of the publication of *The Grand Fleet*, he was still not fully aware of many

facts, particularly with regard to the movements of the German fleet, e.g. at the Battle of Jutland. Full enlightenment upon such points did not reach him until after the discovery of certain papers when the surrendered German fleet was scuttled, and after the eventual publication of various German accounts of the naval warfare. Consequently both Lord Jellicoe's manuscript and also his published book contain certain conjectures and statements which he would almost certainly have modified had he written ten years later than he actually did. This fact must be borne in mind when reading his manuscript at the present time.

Although imperfect from the point of view of accuracy, as of necessity it must be, the manuscript as it now exists is not only an excellent historical document, but also an inspiring record in itself. Written upon both sides of sheets of official foolscap in the admiral's small handwriting to form a book of 156 folios, it bears every sign of being a preliminary draft. Alterations and corrections are fairly numerous, insertions on small separate sheets are not infrequent, and many spaces are left blank to await details or correct particulars until after the consultation of notes or official records. Alterations in the method of expressing a point are comparatively few, the whole account being written in the simple, straightforward, narrative style of a sailor who deals with facts, and who seems (from more than one definite statement to the effect) to have rather doubted his ability to state a case clearly and effectively—an ability, let it be added, which he certainly possessed.

Completely frank as it is in many important particulars (e.g. concerning the defective construction of pre-War British battleships), the work could obviously not be made public during the War: but after the surrender of the German High Sea Fleet and the removal, to a great extent, of the official ban of secrecy, the objections against publication disappeared. Lord Jellicoe therefore decided to issue his book, and he obtained the co-operation of Mr (now Sir Archibald) Hurd and former naval colleagues in seeing the work through the press and in making it suitable for appeal to the general public. At this stage much additional material was incorporated and some modification made in the format of the book (which appeared eventually





in February 1919). In particular, Chapters II, III, and XI of the printed book were apparently written then (as they do not appear in the manuscript), and the part dealing with the Battle of Jutland and the week following it until the death of Lord Kitchener in H.M.S. *Hampshire* was considerably expanded. Even so, however, here in the manuscript we still have the original account of Jutland by the man who actually commanded the British Fleet during that battle, and the lament of the greatest sailor of his time for the death of the distinguished soldier committed to his care.

The manuscript, which has been numbered Add. MS. 45356, has been presented to the Museum by Admiral Jellicoe's widow, the Countess Jellicoe, in accordance with her late husband's own expressed wishes. A note of appreciation (dated 29th April 1939) by Admiral Sir Frederick Charles Dreyer, Jellicoe's flag captain at Jutland, has been incorporated in the volume at the beginning. The manuscript was placed on special exhibition to commemorate the anniversary of the Battle of Jutland, opened at ff. 115 b, 116, to show Jellicoe's description of how his flagship, H.M.S. *Iron Duke*, went into action during the battle (Pl. XXXVI). It remained on exhibition in order that the account of the death of Lord Kitchener (ff. 137-9) could be shown.

H. R. ALDRIDGE

#### 41. MAPS OF THE FIRST AFGHAN WAR.

**A**LTHOUGH the north-west boundary of British India was roughly the Indus until the conquest of Sindh and the Punjab in the forties of last century, yet the break-up of the Durani empire and the confusion that ensued in the early decades of the nineteenth century led the government, during the governor-generalship of Lord Auckland, unwisely to involve itself in Afghan intrigues, ostensibly for commercial purposes. By the Tripartite Treaty of June 1838 the British Government associated itself as a third party with the friendly alliance between Ranjit Singh of Lahore, the great Sikh ruler, on the one hand, and the long-deposed Afghan ruler, Shah Shuja, on the other; further, the treaty implicitly compelled the British to support the latter in recovering Afghanistan, then ruled by Dost Muhammad. Fortunately much of the material

illustrating this complex and critical period in the East India Company's rule is already in the Department in the letter-books and minute-books of Lord Auckland (Add. MSS. 37689-718), and in the papers of the contemporary President of the Board of Control in London, Sir John Cam Hobhouse, afterwards Lord Broughton (Add. MSS. 36456-72); one volume of the Broadfoot Papers (Add. MS. 40128) is entirely devoted to the First Afghan War and many individual documents relate to the same subject. The Department has now acquired through the Farnborough Fund an excellent set of military maps (numbered Egerton MS. 3156), dated and most of them signed by the officers concerned, illustrating the campaign of the so-called 'Army of the Indus', under Lieut-Gen. Sir John Keane, which was the immediate result of the Tripartite Treaty.

The first three maps show the disposition of the camp at Vikkur, where Keane had landed from Bombay, and two of them are dated 21 and 30 November 1838. These are followed by a general survey of the Indus valley, showing the route of the army from the coast to a point near Larkana and thence over the Baluchistan border to Jhal and Gandava. The next plan is of the military bridges near Bukkur, which enabled Maj.-Gen. Sir Willoughby Cotton's troops to cross the Indus on the futile diversion to Hyderabad, which was fortunately checked; on recrossing the river the army proceeded to Shikarpur, thence to Dadar, and so through the Bolan Pass, to Quetta, where Cotton was joined by Keane. Detailed surveys of the Bolan Pass are included, and are followed by maps of Kandahar and the surrounding country; it was at Kandahar that on 8 May 1839 Shah Shuja was replaced on his throne amidst the most elaborate ceremony, and one of the plans shows the arrangements for it—the position of the throne, the ceremonial avenue, the portion reserved for the British mission and officers, and the positions occupied by the various brigades. From Kandahar a mission was sent to Herat, and a survey of Girishk signed by Captain John Paton is probably connected with this. Keane, however, turned north-east for Kabul; the chief obstacle was Ghazni, which was taken by storm on 23 July 1839, and this action is the subject of five maps, two of which appear to be the basis of two in the Map Department (51995 (1) and I.S.

(Ghazni)). On 7 August the Durani dynasty in the person of Shah Shuja was re-established at Kabul, of which there are a number of plans. On its return the army was divided and the maps relate, first, to Keane's route—by way of Khyber, Jalalabad, and Attock, begun on 15 October, and, secondly, to the activities of the Bombay division under General Willshire (which had left Kabul on 18 September) at Kalat (in Baluchistan) which was captured on 13 November 1839. Shortly afterwards the 'Army of the Indus' was disbanded and the honours customary at the end of an apparently successful campaign were distributed; fortunately in the glow of success no one could foresee the shameful disaster that was afterwards (November 1841) to befall the troops left in Kabul.

C. E. WRIGHT

#### 42. LUCAS WAGHENAER'S 'THRESOOR DER ZEE-VAERT'.

CHAUCER'S Shipman from Dartmouth, who 'knew well alle the havenes, as thei were From Gotlond to the Cape of Fyne-stere' was as learned as the majority of mariners of northern Europe in the fourteenth century, for their voyages generally extended only to Iceland in the north and Cadiz in the south. While they must have carried a surprising amount of sea-lore in their memories, these men early began to write down, for the guidance of themselves and their successors, notes about the landmarks, entrances, shoals, anchorages and tides of the harbours which they were accustomed to visit. So it came about that by 1550 several little books of sailing-directions for the northern seas, mainly compiled by Dutch and Flemish sailors, were in print. These were devoted almost exclusively to the harbours and the times and directions of the tides in them, and were illustrated with small woodcut views of churches, beacons, cliffs, and other landmarks. The first book, however, which contained charts as well as sailing directions was the *Spiegel der Zeevaert*, compiled and published by Lucas Janszoon Waghenaer, a pilot of Enkhuizen, in 1584-5. This became immediately popular, ran into several editions and was translated into many languages, an English edition appearing in 1588 under the title of *The Mariners Mirrour*. The



charts showed all the principal ports from Viborg down to Malaga, but greatly abbreviated the stretches of coast between them, and showed the inland towns, which did not interest sailors, inaccurately. In 1592 Waghenaeer followed this with the *Thresoor der Zeevaert*. This was compiled on similar lines, but with the text altered and expanded and with charts on a much smaller scale, showing the coasts in something like their true proportions. During the next fourteen years six Dutch and three French editions of this were published, but the issues were apparently small, for copies are now rare. Thirteen examples of the Dutch editions and seven of the French have been located on the Continent, but none was known in England or America until the British Museum acquired, largely through the generosity of the Friends of the National Libraries and of Mr Harold Whitaker, a fine copy this year.

This work, entitled *Thesorerie ou Cabinet de la route marinesque: Contenant la description de l'entiere Navigation, & cours de la Mer Septentrionale . . . par l'expert . . . Pilote Lucas Iansz. Wagenaer*, bears the date 1601 and the imprint of Bernard d'Aseville, Calais; but there are many indications, notably the bad French of the text, that it was printed at Amsterdam. It is an oblong quarto volume, bound in vellum, containing an engraved title-page, a preface, index, 288 pages of text, twenty-five double-page charts engraved on copper, and a large number of woodcuts in the text. The preliminary matter comprises tables of the sun's declination, of the new and full moon and of tides; instructions in the use of the astrolabe and quadrant; and lists of the stars, of distances between the chief continental ports, and of distances covered in traversing a degree of latitude at different angles. Then follow the charts, each accompanied by detailed information about the landmarks, depths, and moorings of the harbours shown. At the end come some general disquisitions which reveal, incidentally, the keen interest which the Dutch had begun to take in the East Indies (the Dutch East India Company was founded in 1602). There are instructions for sailing round Africa, translated from the Portuguese; notes on the ports and commodities of India, the East Indies, and China, taken from the account written by Dirck Gerritsz; and an interesting treatise on

five possible routes from England to Cathay. These are: (1) by the Cape of Good Hope, (2) by Magellan's Strait, (3) by 'Forbusscher's' North-West Passage, which Waghenaeer explains has not yet been fully explored, (4) by Barentszoon's North-East Passage, also only partly explored, (5) by going straight across the North Pole—a feat accomplished recently by aeroplanes.

The charts cover the coasts described in the earlier books of sailing-directions, but include also Carelia and the White Sea in the north, Cadiz to Cartagena in the Mediterranean and the coast of Morocco as far south as Cape Ghir (Ras Uferni). They are followed by a full description of the Canary Islands and Madeira, illustrated by numerous large woodcuts, and a copper-plate of Tercera (by Pieter van den Keere). In this Waghenaeer set an example which was followed in all maritime atlases for two centuries: the charts of the route from Holland, England, and France to the Far East by the Cape of Good Hope were placed first, and the Mediterranean, which had figured so prominently in the early Italian and Catalan portolans, was relegated to later pages. In this copy the charts are engraved by Jan van Doetecum, Jan van Dale, and Arnold van Langren, all noted artists, but it is noteworthy that different engravers were employed for different editions of the *Thresoor*, the Englishman Benjamin Wright engraving many charts in the latest editions. All the charts are compass-charts, based on bearings and sailing distances, and they show numerous handsomely engraved compass-cards with bearing-lines extended to neighbouring ports. The north point is the magnetic north, which at that time (at London) lay some 10° E. of true north. Each chart has titles in Dutch and French and two scales, and shows a multitude of soundings and anchorages. The scales are in 'Germanic' miles, the normal unit of measurement among northern sailors, which contained four modern nautical miles, and in Spanish leagues, the unit in southern Europe, which contained four Italian or Roman miles, seventy of which covered a degree of latitude. The latitudes for various places which Waghenaeer gives in his text are often surprisingly accurate, but his longitudes, when they can be ascertained, are frequently wrong, partly because there was as yet no ready way of fixing them scientifically, partly because the circum-

ference of the world was underestimated. Waghenaeer does not show the profile and landmarks of the coast separately along the top of each chart as he did in the *Spieghel* and as is done in the best modern charts, but copies a device used by the Portuguese. He bends back the shore, so to speak, at all important places, so that cliffs, beacons, and the like are seen in elevation although the sea and the land beside them are in plan. Here also he set an example which was followed for more than a century.

The following charts are devoted to Great Britain and Ireland: (a) Southern Ireland from Dunmore in Kerry to Arklow. As everywhere, the names of places are given in a Dutch form and are often hard to recognize. (b) Southern England from the Scillies to Shoreham, including the south coast of Wales and the Severn up to Gloucester, though the last is on a reduced scale. Vawijck (Fowey) is given considerable space in the text, and Looe Island is mentioned as providing a safe anchorage. At Dartmouth the mariner is recommended to anchor in front of the Brasserie, though in other harbours the church is preferred. At Arundel Haven (Littlehampton) we are told that there is a good harbour and that (as Defoe noted was still the case in 1724) the English build many ships there with the abundant timber of the district. (c) Eastern England from Newhaven to Scarborough (Pl. XXXVII). The spelling 'Haesberg' for Happisburgh, where a beacon is marked, indicates that the name was pronounced then much as it is to-day. (d) Eastern England and Scotland from Robin Hood's Bay to Duncansby Head. (e) The Hebrides and (f) The Shetland Isles, both as woodcuts.

Apart from its rarity, this work contains much valuable material for the history both of early methods of navigation and of commerce in Europe; and the Museum is greatly indebted to the Friends of the National Libraries and to Mr Whitaker for their assistance in securing it.

EDWARD LYNAM

#### 43. A RARE FRENCH INCUNABLE.

OUTSTANDING among the few specimens of early typography recently acquired for the Library is a copy of the first and the only known separate edition of Andreas Barbatia, *Repetitio*





*super capitulum Rainutius de testamentis*. This very rare book forms part of a group of incunabula catalogued by Proctor under 'France, Unknown places' and including also Publicius, *Epistolarum institutiones* (Proctor, no. 8803) and *Epistolae magni Turci* (Proctor, no. 8803 A). None of these contains any indication of origin or date, nor does the type, a florid gothic of about 87 mm., greatly resemble as a whole any definitely located fount. Proctor suggested that its home should be sought for 'in the east or south-east of France', but a more plausible guess would perhaps be Toulouse, where another 'repetitio' of Barbatia was printed in 1476, and where more than one type contains single elements akin to those of the unknown group. The Barbatia is a considerably larger and more important book than its fellows, being a small folio of 116 leaves, printed in double columns of 40 lines to the column. These columns, which are about 46 mm. wide apiece, are separated by a blank space of just half their width, and this liberal allowance of white, enhanced in the present copy by exceptionally wide margins (the outer measuring 59 mm. and the lower as much as 80 mm.), gives the book an opulence generally associated with a larger format. It is interesting to note that Jenson's practice when printing similar legal commentaries was to allow only two-fifths of the width of a column between columns (28 mm. to 70 mm.) on a page of 60 lines, or half as long again.

Barbatia, one of the most celebrated jurists of the time, was fond of introducing personal matter into his discourses, and he winds up this treatise with a paragraph of quaintly extravagant panegyric on the University of Bologna and on Ferrarius Gabes (Gualbez, de Gualvis), who was 'rector studentium ultramontanorum' there when the lectures were delivered. This dates the composition of the text in the years 1454-6. For the date of printing Proctor tentatively noted 'c. 1476?'; it seems possible, however, that the edition may have been the result of a dispersal of the author's effects after his death in 1479.—Press-mark: IB. 46344. Description: Gesamtkatalog 3381. Type reproduced on plate 1900 ll. of the Type Facsimile Society.

V. SCHOLDERER



#### 44. 'A PATH-WAY TO PENITENCE.'

AMONG recent acquisitions by the Department of Printed Books is a copy of *A Path-way to Penitence. With sundry deuout prayers, fruiteful aduertisementes, and wholesome counsailes of Godly Fathers towards the amendement of life, and some withdrawing of the bridle of over-much liberty taken*, printed by John Wolfe in London in 1591.

This little volume, of which no other copy is now known to exist, is perfect in its original vellum binding and is in uncommonly good condition for a devotional work of the kind. It is signed at the end with the initials 'I.N.' These initials may stand for the name of John Norden, the topographer and compiler of several religious manuals bearing similar titles, such as *A Path-way to Patience*, *A Pensive Mans Practise*, *A Poor Mans Rest*, and others. Perhaps it is unnecessary to suppose any other author for the present book. Its character, as well as its title, has a family resemblance to the works mentioned; John Norden was in the habit of using his initials in print; and it is possible to read into the lines in the introductory verses:

Examine by this squire.  
And see if all be square

an allusion by the land-surveyor to an instrument of his profession.

On the other hand it is to be noted that the form of the title of the book being after a pattern common at the time, the resemblance counts for nothing by itself; that if John Norden frequently put only his initials on a title-page, he always signed his first name to an epistle dedicatory, and the *Path-way* has no such epistle, so that we would have here the single known instance of his publishing under his initials only; and that while references in John Norden's religious manuals are largely confined to the English Bible, the author of *The Path-way to Penitence* quotes Aristotle, the Christian Fathers, and the theologians of the Middle Ages, and gives the Latin text of certain prayers. In any case it would be an economy to credit John Norden with the authorship of another devotional work which is after his own kind, bears his initials, and is not attributable to anybody else by name.

Between the years 1584 and 1587 John Norden put his name to four successful manuals of piety; after 1587 he seems to have published no more religious works for nine years. *A Path-way to Penitence* was issued by John Wolfe in 1591 (the entry on the Stationers' Register is dated 25 Feb.). Does it fill the gap? Or had John Wolfe, whose reputation for straightforwardness as a printer had at one time stood none too high, a devious purpose in issuing this book with the bare initials 'I.N.'? W. A. MARSDEN

#### 45. MODERN ENGLISH BOOKBINDINGS.

ENGLISH women bookbinders have hitherto been represented in the Museum collections, so far as can be ascertained, by only one of their number, Miss Katharine Adams (Mrs Webb), of whose work the Departments of Manuscripts and Printed Books possess several specimens with her characteristically delicate gold tooling. Through the generosity of Mr Julian Moore, who has done so much to strengthen the Museum's collection of modern English bookbindings, the Department of Printed Books has now acquired an example of the work of Miss E. M. MacColl, who introduced a new method of free-hand tooling into the binder's craft. The book is *The New Life*, a translation of Dante's *La Vita Nuova* by D. G. Rossetti, London, 1903, and the binding is in green levant, gold tooled to a geometrical design on the upper cover, and with yellow inlays in the doublures. Mr Moore has also presented a copy of Guazzo's *Ciuile Conuersation*, London, 1581, in a green levant binding with coloured inlays, fully gilt by 'E. S. Aurifex', that is, Sir Edward Sullivan, Bart.

In connexion with the forthcoming issue of a new edition of the *Guide to the Exhibition in the King's Library*, the temporary exhibition of English bookbindings has been dispersed, but at the end of the bookbinding section of the permanent exhibition a case has been reserved for a select number of modern English bindings, and both the above-mentioned books are shown there, together with the only other example of Sir Edward Sullivan's work in the Museum, and three specimens of Miss Adams's small bindings.

H. THOMAS



#### 46. AN EARLY BABYLONIAN STONE FIGURE OF A BOAR.

**I**MMEDIATELY after the bronze handle illustrated in *B.M.Q.* vol. xiii, Pl. IX c, there has come by purchase into the Department of Egyptian and Assyrian Antiquities a small steatite figure of a boar crouched in a characteristic attitude (no. 129400, length 11.8 cm., Pl. XXXVIII a). The comparison of this with a similar but more highly finished sculpture found at Ur (*B.M.Q.*, vol. v, Pl. XXXVII, 1) is at once obvious, though the differences in detail are considerable. In the present example there are no grooves in the flanks nor socket in the back, the limbs and particularly the head are more summarily executed, and the ears are longer. By its likeness to the Ur figure, which was found in a well-defined context (see *Antiquaries Journal*, vol. x, p. 333), this also may be dated in the Jamdat Nasr period, i.e. the last strictly prehistoric age in Babylonia.

C. J. GADD

#### 47. GOLD FIGURE OF A GOAT, FROM IRAQ.

**M**R J. A. SPRANGER has very generously presented a gold figure of a goat, much resembling in style the amulets in the form of animals found in the excavations of the more elaborate tombs of the early dynastic or archaic Sumerian period at Ur (Pl. XXXVIII b). It seems, however, quite certain that this figure is not an amulet, not only because it is slightly larger than is usual with the amulets, but also because there is no means of threading or suspending it. The base of the figure is a thin gold plate cut to a flat-sided oval fitting roughly the contour of the figure. On first examination the suggestion inevitably occurs that this plate is a later, even perhaps a modern, addition, but a laboratory examination has not produced any positive evidence that the plate was added later, and is fairly conclusive against the plate being modern work, for the gold appears to be exactly the same as that of the body. The use of this admirable little figure, a notable addition to the Babylonian gold collection, must therefore remain mysterious. Length 4 cm.

SIDNEY SMITH



*a*



*b*



*c*

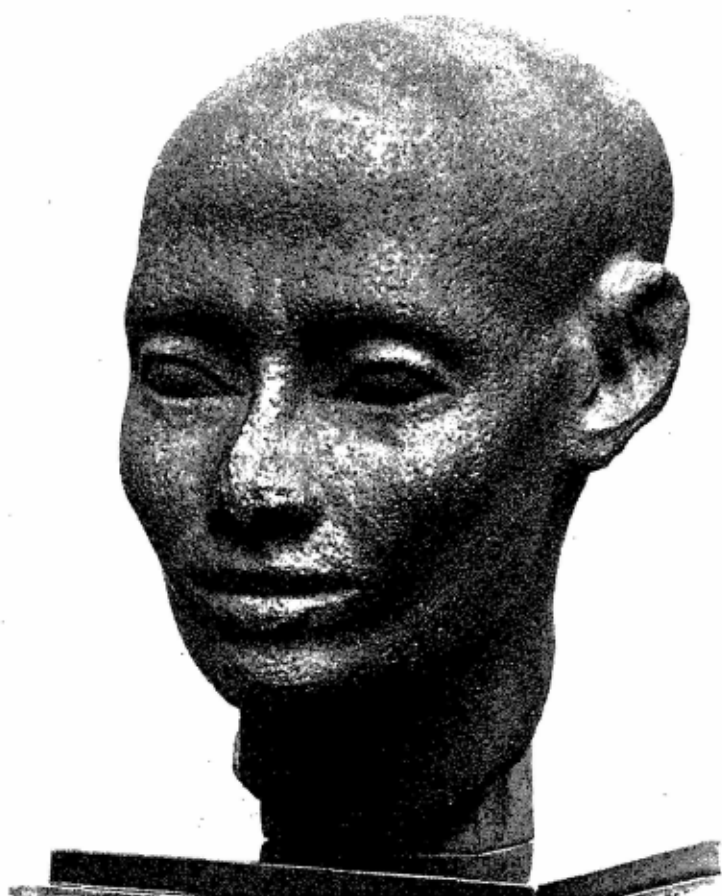


*e*



*d*

XXXVIII. *a*, *b*, BABYLONIAN STEATITE BOAR AND GOLD GOAT. *c*, *d*, *e*, EGYPTIAN GOLD SCARAB AND IMPRESSION  
(enlarged 2:1)



XXXIX. EGYPTIAN PORTRAIT HEAD IN SANDSTONE

#### 48. THE CARMICHAEL HEAD, FROM EGYPT.

THE late Lord Carmichael bequeathed to the British Museum, as an outstanding antiquity in his Egyptian collection, a red sandstone head of a priest, subject to the life interest of Lady Carmichael. This sculpture, now given during her lifetime by Lady Carmichael, presents most interesting problems, more readily propounded than answered. The sculptor has followed all the traditions of Egyptian art, yet the immediate impression given is that it could not have been made in the dynastic period (Pl. XXXIX). One feature in particular, the broadening of the skull at the back of the head, is more common in debased Egyptian sculpture of the Roman period than at any other time. The sunken cheeks, united by a channel round the lower lip, give an expression of quiet suffering that is not easily paralleled in any period. The head is a fine one; the many questions it raises add to its interest for the Museum collections. Height 12 cm.

SIDNEY SMITH

#### 49. A GOLD SCARAB.

ALTHOUGH gold was often used for mounting in rings scarabs made from other materials, very few complete scarabs in this metal are known. The present specimen (Pl. XXXVIII *c, d, e*), which was formerly in the Macgregor Collection, has been presented by Professor P. E. Newberry. In the openwork design of the back there is a figure of the god Bes, flanked by two figures of the hippopotamus goddess Thoueris. Inside the scarab there are traces of a black resinous substance with which it may at one time have been coated. The date to which it belongs is probably the Middle Kingdom.

I. E. S. EDWARDS

#### EXCAVATIONS

IN March of 1938 Mr M. E. L. Mallowan returned to Tall Brak in the north-east of modern Syria and carried out a short campaign. He returned in the autumn to conclude his extraordinarily fruitful excavations there.

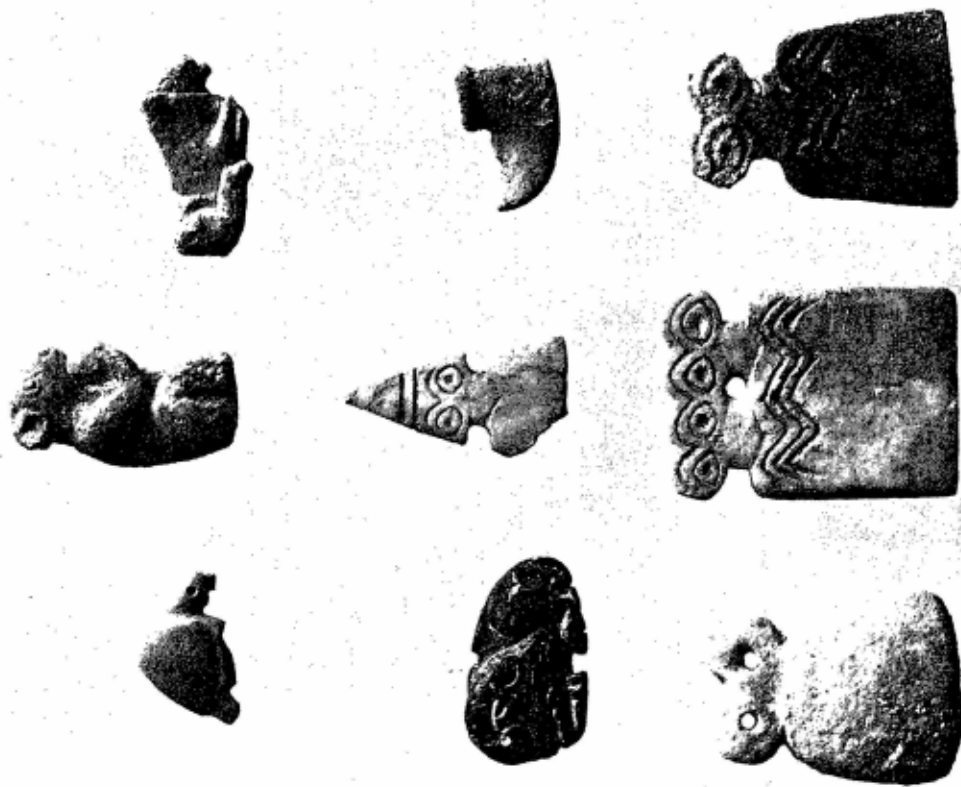
The topmost level of the site contained private houses of mud-brick. They had been abandoned about 1500 B.C., but before that had been three times rebuilt, represented by three different strata of occupation. The fine light-on-dark pottery called 'Hurrian' by some was found to have been used here. And since it does not occur in other more distant parts of the site, it is assumed to have been a luxury ware used only by the ruling class who lived upon the summit of the city.

After 1800 there was a gap, until levels of occupation were reached corresponding to the Third Dynasty at Ur (2300-2000 B.C.). They contained some cuneiform tablets, in which a number of place-names are mentioned. Unfortunately none appear to be places which are identifiable as yet.

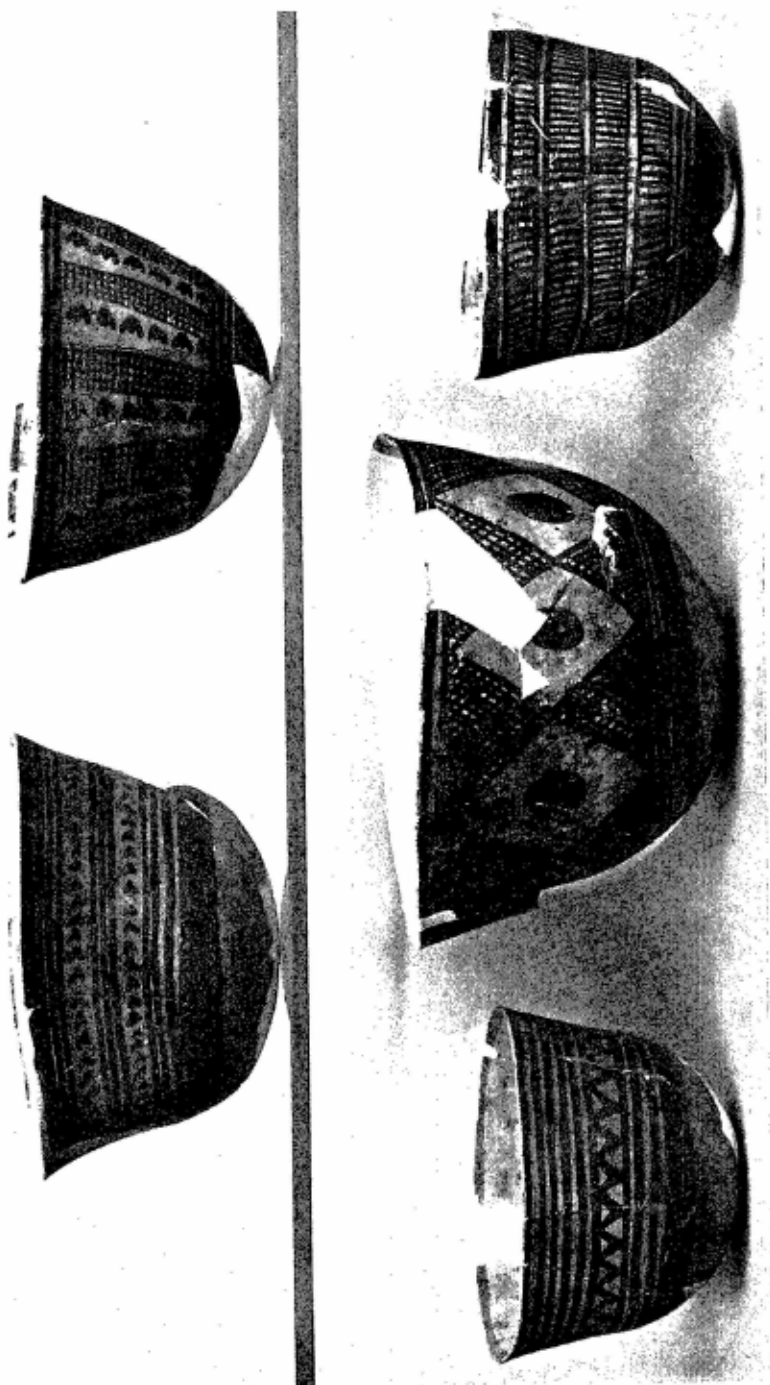
Below this occurred houses and the palace at the south-east corner discovered in 1937, belonging to the period of the Sargonid dynasty of Akkad. It was of vast area, 90 by 90 metres, and built with walls of great strength, apparently as much in order to serve as a fortress on the all-important Anatolian trade route, as to be a store in which local tribute was preserved.

It was made clear that these regular contacts of Tall Brak with Mesopotamia have their foundation at a still earlier date by the discovery, beneath the East Wing of this Akkadian palace, of the remains of a ruined ziggurat of the late Jamdat Nasr period (about 3100 B.C.) the superstructure of which was still in part preserved up to a height of some eleven metres. The central shrine could still be traced, and was found to be formed by a room of oblong plan running north by south. In an adjoining court in the centre of the short side was found a statue base, built against the wall with diminutive bricks and ornamented in a hitherto unexampled way with horizontal bands of blue and white stone and green shale, bound on top and bottom with sheet gold and attached to a wooden framework by means of silver nails. Part of it is now in the Museum.

In the platform containing foundation deposits discovered in the previous season, numerous additional small objects were found (Pl. XL).



XL. STONE FOUNDATION-OFFERINGS AND ALABASTER HEAD FROM TALL BRAK



XLI. POTTERY FROM TALL MEFESH

A very important find consisted of sculptured heads of alabaster which we may recognize as also of a deity, presumably feminine. In form they seem to be masks, fitted once to complete figures in the round, or to poles or standards of some kind. As works of sculpture of so remote and little known a date they are unique; and as illustrating a type of face already distinct from that of Mesopotamia, inclining to the 'Subaraean' type represented in the later monuments of Tall Ḥalaf, they are of more than ordinary historical and anthropological importance (Pl. XL).

Mr Mallowan's excavations, apart from the intrinsic interest of the objects found, have thus again greatly contributed to our knowledge of the history of the period. Contacts are being shown by excavations now in progress in Anatolia to have existed between that country and Mesopotamia even from before the Jamdat Nasr period. They were renewed in the time of Sargon of Akkad in an expedition of his which had been considered legendary. The discovery that Brak could have served as a stepping-stone in both periods is thus of great importance by way of confirmation.

Mr Mallowan also surveyed the sites in the adjoining valley of the River Balikh, and found certain of them on the west bank to be prehistoric. Soundings were made at Tall Mefesh and Tall Aswad. The first contained pottery combining characteristics of the ware both of Tall Ḥalaf and al-'Ubaid, evidently marking a transition from one to the other (Pl. XLI). The second contained Tall Ḥalaf and Samarra ware. Other sites, Tall Jidle, Hammam, and Tall Sahlan, were found to contain later material, but as in the case of Brak, continuous occupation had ceased about 1500 B.C., and the levels appeared to be poor, much disturbed, and indicative of a less settled and advanced life than those farther east.

## RECENT PUBLICATIONS

THE eighth part of *Hieroglyphic Texts from Egyptian Stelae, &c., in the British Museum* continues the publication of hieroglyphic texts on stone monuments in a new and improved form. The texts are reproduced, with the monuments where necessary, not in out-



line drawings but by half-tone reproductions. In the description of the plates there is, apart from a catalogue description of the monument, an edition of the texts in type. The part contains as usual fifty plates and the price is £1. 16s.; the description of plates has been written by Mr I. E. S. Edwards. The most important texts are the inscriptions of Kames and Sennefer in the reign of Thothmes III, of Amenhetep in the reign of Thothmes IV, of Amenhetep III, of Merimes Viceroy of Nubia in the reign of Amenhetep III, of Her and Suti, of Tutankhamen, and of Heremheb. Line-blocks illustrate the reconstitution of the inner and outer coffins of Merimes, which has been possible owing to additional fragments recently acquired.

## PRINCIPAL ACQUISITIONS

### DEPARTMENT OF PRINTED BOOKS.

The History of the Times. The Tradition Established. 1841-1884. London, 1939. One of 125 copies on hand-made paper. *Presented by Major the Hon. J. J. Astor, M.P.*

The Great Chronicle of London. Edited by A. H. Thomas and I. D. Thornley. London, 1938. *Presented by the Library Committee of the Corporation of the City of London.*

Horses and Soldiers. A collection of pictures by the late Gilbert Holiday. Published privately: Aldershot, [1938]. *Presented by Messrs Gale & Polden, Ltd.*

The Star of Seville: a drama attributed to Lope de Vega. Translated by Henry Thomas. The Gregynog Press: Newtown, 1935. *Presented by the Misses G. E. and M. S. Davies.*

Danske i Paris gennem Tiderne. Udgivet af Association Franco-Danoise i Paris, under Redaktion af Franz v. Jessen. Three volumes. København, 1936-8. *Presented by the Association Franco-Danoise i Paris.*

A History of the Kindersley Family. By Arthur Fasken Kindersley. Printed for private circulation, 1938. *Presented by the Author.*

Early Icelandic Rímur. MS. no. 604 4<sup>to</sup> of the Arna-Magnæan Collection in the University Library of Copenhagen. [Reproduced in facsimile.] With an introduction by Sir William Craigie. Levin & Munksgaard: Copenhagen, 1938.

Digte af Bjarni Thorarensen og Jónas Hallgrímsson. Udgivet i Facsimile efter deres egenhændige Manuskripter af Einar Munksgaard. Indledning af Jón Helgason. Einar Munksgaards Forlag: København, 1938. *Presented by Mr Einar Munksgaard.*

République Française. Ouvrage édité par le Gouvernement Français à l'occasion de la visite en France de leurs Majestés britanniques le roi George VI et la reine Élisabeth. Paris, 1938. *Presented by the Director of the Bibliothèque Nationale.*

#### MANUSCRIPTS (WESTERN).

Transcripts of letters of Edward Fitzgerald to Fanny Kemble (Add. MSS. 45097-8), by H. E. G. Evans. Add. MS. 45269. *Presented by Mrs L. R. Bentley.*

Pedigree of the Badcock Family of Devon and Somerset, by Col. J. C. Tyler. Add. MS. 45270. *Presented by the compiler.*

Papers of Sir Thomas Stamford Raffles. Three volumes. Add. MSS. 45271-3. *Presented by Mrs Drake.*

Letters of Sir James Brooke, K.C.B., first British Rajah of Sarawak, to Miss (afterwards Baroness) Burdett-Coutts, mainly 1858-68. Ten volumes. Add. MSS. 45274-83. *Presented anonymously by 'an East India Merchant'.*

Letters to William Archer, the dramatic critic (d. 1924). Eight volumes. Add. MSS. 45290-7. *Presented by Lieut-Col. C. Archer, C.S.I., C.I.E.*

Autograph MSS. of William Morris. Forty volumes. Add. MSS. 45298-337. *Bequeathed by Miss May Morris.*

Papers of William Morris. Sixteen volumes. Add. MSS. 45338-53. *Presented by Dr Robert Steele.*

Letters of Philip Webb to George P. Boyce and Mrs Wickham Flower. Two volumes. Add. MSS. 45354-5. *Presented by Sir Sydney C. Cockerell.*

Autograph MS. of Earl Jellicoe's *The Grand Fleet, 1914-1916*. Add. MS. 45356. *Presented in accordance with Earl Jellicoe's wishes by Florence, Countess Jellicoe.*

'Syria; Assyria; and Armenia': sketches by the Rev. S. C. Malan, 1850. Add. MS. 45360. *Presented by Mr W. Malan.*

Letters of Baron Friedrich von Hügel to Miss Maude D. M. Petre, 1899-1922. Two volumes. Add. MSS. 45361-2. *Presented by Miss Maude D. M. Petre.*

Genealogical and other notes relating to Thaxted, co. Essex, compiled by W. C. Wontner-Smith. Add. MS. 45363. *Presented by the compiler.*

Papers of Admiral Ross Donnelly, K.C.B. Two volumes. Add. MSS. 45364-5. *Presented by Miss J. Macdermott.*

Diaries of the Moravian 'Gemeinhaus' at Herrnhut, 1747-1764 (except 1757). Twenty-one volumes. Add. MSS. 45366-86. *Presented by the Moravian Church, Fetter Lane, London, E.C., through the Rev. J. N. Libbey.*

Rental of Barking Abbey, co. Essex, 34 Henry VI. Add. MS. 45387. *Presented by Mr F. J. Brand.*

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Greek Leitourgikon, 1644. Egerton MS. 3155.

Maps and plans made in connexion with military operations in Baluchistan and Afghanistan, 1838, 1839. Egerton MS. 3156.

*Synaxaria* of Nicephorus Callistus Xanthopulus, with illustrations, c. A.D. 1500. Egerton MS. 3157.

Letter of Pope Pius XI, while Prefect of the Vatican Library, 20 March 1916, and Letter of Cardinal Gasquet on behalf of Pope Pius XI, 22 Feb. 1922. *Presented by Sir F. G. Kenyon, G.B.E.*

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*Presented by Mr A. R. Dryhurst.*

Icelandic order to Miss May Morris, with accompanying papers, 1921-31. *Printed.* Add. Ch. 71267 A-E. *Presented (with Add. MSS. 45338-53) by Dr Robert Steele.*

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## ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

Nābhōn (Aryeh). Shāḥōr 'al gabbī lābhān (reproductions of caricatures from the Hebrew Press). *Presented by the Davar Company Limited.*

## EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A collection of Egyptian antiquities. *Bequeathed by the late Sir Robert Mond.*

A collection of glass fragments from Egypt to illustrate technique. *Presented by Professor P. E. Newberry.*

A gold scarab. *Presented by Professor P. E. Newberry.*

Two Babylonian amulets. *Presented by Miss A. L. M. Gillespie.*

A terracotta plaque from S. Arabia. *Presented by Mr J. Duncan.*

Three wooden mummy labels, with Greek and demotic inscriptions. *Presented by Mr Wilfred Merton.*

A gold figure, Sumerian. *Presented by Mr J. A. Spranger.*

An Egyptian head, sandstone. *Presented by Lady Carmichael.*

Fragments of pottery from South Arabia. *Presented by Mr Stewart Perowne.*

A stone boar of the Jamdat Nasr period, from Iraq.

Two demotic papyri.

Two fragments of a Sumerian bowl.

Results of excavations at Brak and in the Balikh valley. *From Mr M. E. L. Mallowan's expedition.*

A bronze lamp with a South Arabian inscription, of doubtful authenticity. *Presented by Mr P. Waterhouse.*

## ORIENTAL ANTIQUITIES.

Twenty objects in stone, marble, metal, and terracotta from the collection made by the late Lt-Col. Sir Harold Arthur Deane, K.C.S.I., Commissioner of the North-West Frontier Provinces. Gandhara School, first to fourth century A.D. *Presented by Lt-Col. H. H. R. Deane (retd.).*

Collection of Javanese bronzes; drawings of sculptures and monuments for the History of Java; a large Chinese painting, and two Indian Saivite paintings. From the Collection of Sir Stamford Raffles. *Presented by Mrs Drake.*

The cover of a bowl with decoration in underglaze blue. Mark and period of Hsüan Tê (1426-35). Chinese. *Presented by Mr O. C. Raphael.*

Blue and white bowl, Yung Lo period (1403-24); a cup of white porcelain, fourteenth century; water-pot, Hsüan Tê period (1426-35); and three pieces of fireclay moulds for bronze casting, Shang dynasty (1766-1122 B.C.). *Presented by Mr A. D. Brankston.*

Pottery pillow with engraved decoration, Sung dynasty; and a bronze *ku*, Sung or earlier. *Presented by Mr W. Hochstadter.*

Jar of Yüeh ware, c. fourth century A.D. *Presented by Sir Herbert Ingram, Bart.*

A seated figure of Buddha and a head of a Bodhisattva, from the Lung-mên caves.

Fukien bowl with enamel colours, eighteenth century. *Presented by Mr V. Rienaecker.*

An elephant being fed by his keeper. Mughal painting, period of Jahangir (1612-28).

A book of picture writing from south-west China. *Presented by Miss D. de Beer.*

Lustrèd half-tile with figure of a bearded man in relief. Persian, fourteenth century. *Presented by Major H. Howard.*

Chinese cloisonné dish of the Ming dynasty (1368-1644). *Presented by Mr H. J. Oppenheim.*

Japanese embroidered picture of Amida with two Bosatsu, c. fourteenth century.

Collection of 412 antiquities from the site of Mohenjo-Daro, Indus Valley Civilization. *Received in exchange from the Director-General of Archaeology in India.*

Thirty-nine pieces of ornamental silver, mostly gilt and decorated with niello, said to have been found at Nihavand. Persian, Seljuq period, twelfth century.

A silver charm box containing pottery plaque, Ladakhi work from Lhasa; a devil's mask from Ley, made in Ladakh, and a rosary of beans with copper dorje attachment and nose-pick from Ladakh. *Presented by Mr R. T. Wilson.*

A selection of sixty-six items from the Japanese collection formed by the late Rev. C. J. Todd, R.N. *Presented by Mrs Todd.*

Japanese painting by Torii Kiyoshige: two actors in the Togakushi play. Mid-eighteenth century.

Three Japanese woodcuts by Okumura Toshinobu, Kondō Katsumobu, and Kiyoshige.

Bronze ink-well, engraved and inlaid with silver and niello. Persian, thirteenth century.

Chinese carved red lacquer box. Mark and period of Yung Lo (1403-24).

## ETHNOGRAPHY.

Two pottery vases and a figurine, Chancay style, and two pottery moulds, said to have been dug up near Callao, from Ancient Peru. *Presented by Miss B. White.*

An iron knife with carved handle, and silver ornament on blade and wooden sheath, from Ceylon. *Presented by Dr E. P. Pieris, C.M.G.*

An ethnographical series, including a wolf mask, carved rattles and clappers, a bone 'soul-case' inlaid with shell, and an inlaid lip-plug

probably from the Haida of Queen Charlotte Islands; baskets, probably Tlinkit, and other objects from the north-west coast of America. *Presented by Mr. P. I. Beeman.*

An ethnographical series from South Africa. *Presented by Mrs H. Auerbach.*

A brass ceremonial knife and a pair of brass rings, the 'insignia' of the Ogboni Secret Society, of the Egba sub-tribe of the Yoruba, southern Nigeria.

Two carved ivory and skin needle-cases, with thimbles attached, from the Eskimo.

A series of 133 original photographs, illustrating the ethnography of the Bantu-Kavirondo tribes, Kenya Colony.

A shark's-teeth double-edged knife, probably from East Polynesia, and a series of skin vessels from West Africa and India.

A painted bark cloth from Bukoba, and other ethnographical objects from the Jalu of the Lake Province, Tanganyika Territory. *Presented by Mr E. C. Baker.*

Four carved spears from the Solomon Islands, a paddle from Samoa, and various ethnographical specimens from South Africa, including some from Lobengula's kraal, Matabili, collected in 1897. *Presented by Mr W. A. Green.*

A grindstone ploughed up in Dookie Agricultural Garden, Belgrave, Victoria, Australia. *Presented by Miss B. Keartland.*

A series of gold weights from Ashanti, Gold Coast. *Presented by Miss D. A. Stock.*

A painted vase with woman's head in relief, early Nasca style, from Peru. *Presented by Mr L. C. G. Clarke, F.S.A.*

Pottery vase, representing a pair of frogs, Chimu style, Peru, and a coloured basketwork 'bottle' from Abyssinia; also a small leaf hat from the Canarese, South India. *Presented by Capt A. W. F. Fuller.*

Brass beads dredged up from the Offin River and a stone 'disc' flaked on one side, from Accra, Gold Coast. *Presented by Capt. R. P. Wild.*

Two pottery vases of Early Chimu and Chimu types, from Ancient Peru, and a series of photographs illustrating Peruvian archaeology. *Presented by Mr Bennet Greig.*

Two ivory bark-cloth beaters, probably from the Belgian Congo.

A series of arrow-heads and scrapers, made from pebbles, from a wind-eroded factory site, 6 miles south-west of Vanguard, Saskatchewan, Canada.

A model of an East African Dhow, called a 'mtepe', from Mombasa, Kenya. Said to be a lineal descendant of the 'Ploaria Rhapta' described in the 'Periplus of the Erythrean Sea', Ch. XVI; made to-day principally on the Island of Pate.

Ethnographical series from the Utakwa-Mimika River region, southern Netherlands, New Guinea. *Collected by the late A. F. R. Wollaston, on the Ornithological Expedition, 1910.*

An ethnographical series, chiefly pottery, baskets, and gourds, from Uganda. *Presented by Mrs K. M. Trowell.*

A series of ancient pottery vases of 'corrugated' and 'black on white' painted ware, from the Upper Gila area, Salt River Valley, Arizona; also two beaded skin purses from the Apache tribe.

A model of a double canoe from Fiji. *Presented by Mr James Keggie.*

A wooden food-bowl with two canoes carved on the lid, and geometric ornament in relief; probably Barotse work, Northern Rhodesia. *Presented by Mrs E. W. Fuller.*

An ethnographical series, from various islands in the Pacific, chiefly Melanesian. *Presented by Mr Samuel Hardy.*

An ethnographical series, including painted bags, personal ornaments, &c., from the natives of Melville Island, Australia. *Presented by Mr G. M. Matthews.*

A painted pottery jug from the Santo Domingo Pueblo, New Mexico. *Presented by Dr Leonhard Adam.*

A large series of ancient Talamancan pottery, including 'alligator', 'armadillo', and 'lost colour' wares, from Panama.

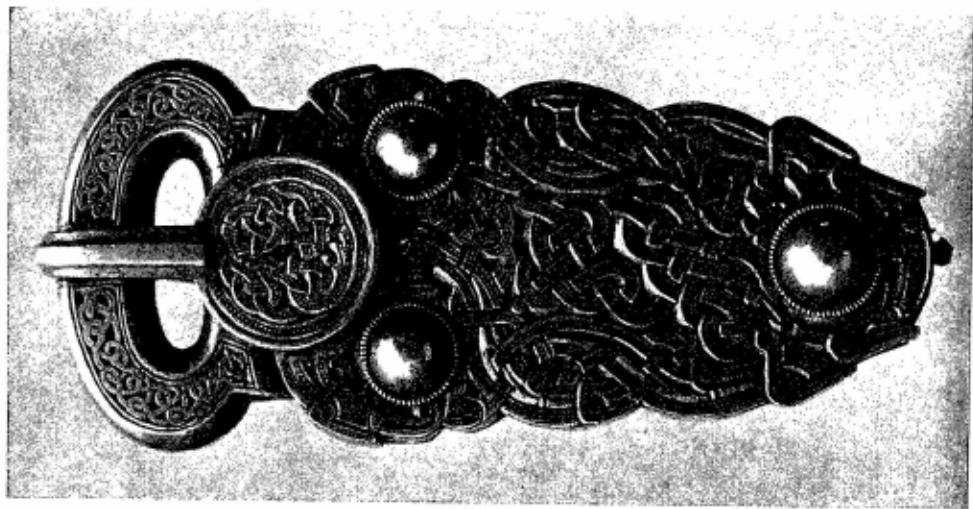
Two stone implements from Cape Breton, Nova Scotia. *Presented by Mr R. R. Hutchinson.*

A pair of brass anklets worn by married women of high rank, a large carved paddle, and other ethnographical objects, all from the Ibo in the region of Ogrugru, southern Nigeria.



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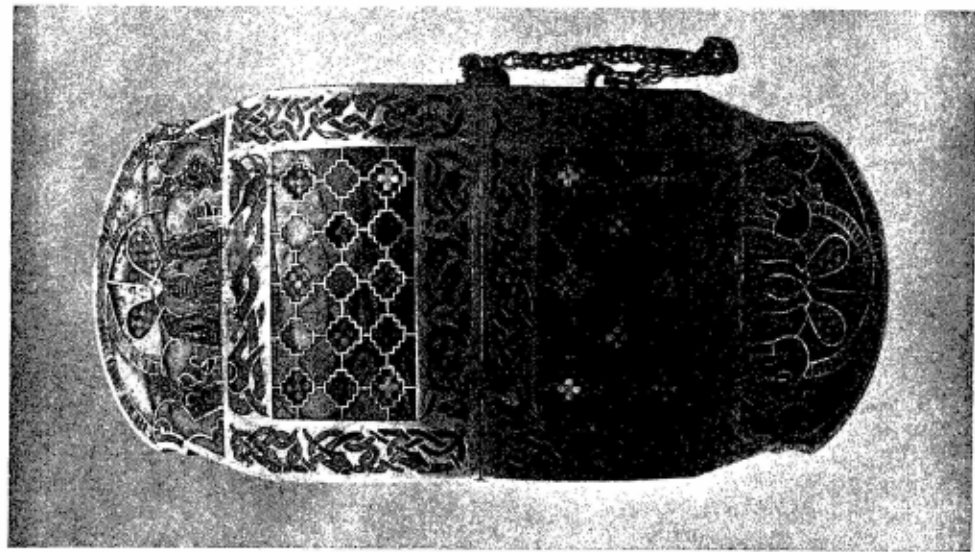


*a*

XLII. *a*, GOLD BUCKLE WITH NIELLO ORNAMENT

*b*, GOLD CLASP WITH JEWELS AND FILIGREE

*b*



I. *The Discovery*

THE announcement that the Sutton Hoo Treasure and the associated finds had been presented to the Nation by the owner, Mrs E. M. Pretty, was published on the morning of Wednesday, 23 August. It was one of the most magnificent and munificent gifts that the British Museum has ever received as a single acquisition from a donor during his or her lifetime. But there was little time for rejoicing or for adequate expression of our gratitude. Before the end of the same week this wonderful series of Anglo-Saxon antiquities had been removed under the threat of war to safe places, and the main task of cleaning the finds, of studying them and preparing for their exhibition and publication, had unhappily to be postponed. Fortunately, however, Mrs Pretty had previously asked the British Museum to take charge of the most valuable objects as they were excavated, and had authorized any preservative measures that were immediately necessary. It is pleasant to record that the Laboratory has thus had time not only to clean one or two items of great importance that urgently needed treatment, for instance the 'Anastasius' silver dish (Pl. XLV), but also to rescue the most tender perishables, which, in consequence, we have since been able to pack without the grave misgivings we should otherwise have felt. It remains, however, a very difficult task to give an account of the Sutton Hoo finds. Many of the notable objects, for example the shield-boss and shield-fittings, the helmet, and the sword, have not yet been examined; and in most instances we can offer as illustrations only the record-photographs that were hastily made when the objects were first unpacked in the Museum. Naturally, such studies as we have since been able to carry out are based on these photographs, and we know very well that there will be much more to be said when the finds themselves are again under review.

The main facts of the discovery have been fully described in the newspapers. The barrow from which these finds come is on Mrs Pretty's property at Sutton Hoo, and it is the largest of a group of twelve on the tableland 100 feet above sea-level that overlooks the

River Deben close to Woodbridge, Suffolk. It was first opened at Mrs Pretty's request in May of this year, the early stages of the work being carried out by Mr Basil Brown in consultation with Mr Guy Maynard of the Ipswich Museum, these gentlemen having assisted Mrs Pretty during 1938 in the opening of two other barrows of the group. When it was discovered that this big barrow contained the remains of a very large ship, a halt was wisely called, and, after discussion with the British Museum, the Science Museum, and H.M. Office of Works, the excavation was subsequently resumed (13 July) under the supervision of Mr C. W. Phillips, F.S.A. The ship, whose form could be clearly traced, though her timbers were in fact nothing but blackened sand in which the iron clench-nails still remained, was 84 feet long and 14 feet in the beam. There was no mast or any trace of arrangements for sailing, and she was clearly a vessel more of the type of the fourth-century Nydam ship at Kiel than of the type of the Viking ships. The funeral deposit lay amidships under a collapsed wooden shelter in the form of a house with a high-pitched turved roof, and it was here that the excavators discovered the richest series of grave-goods ever found in England. As is well known, the objects of gold and silver among these finds were later (14 August) the subject of a Coroner's inquest, at which the jury decided that these articles were not Treasure Trove and were the property of Mrs Pretty.

The richness and variety of the finds can at once be established by a very brief description of their arrangement within the burial-chamber, which must have been some 17 feet long by 8 feet wide. They were disposed H-wise, the horizontal bar (running E.-W.) corresponding with the keel-line of the boat, and the uprights consisting of accumulations of offerings at the ends of the funeral chamber. At the west end was a standing bowl of bronze with drop-handles, and in this was a bronze hanging-bowl with elaborate enamelled ornaments (Pl. LI), itself containing a wooden object with jewelled mounts that is probably a small stringed musical instrument, and other remains, among which was a fine ornamental silver-gilt mount (Pl. LII, *b*, *c*). By these two bowls were the iron heads of spears and angons, and an iron-bound wooden bucket, a huge

lavishly decorated shield-boss with the accompanying gilt shield-mounts, the remains of a gilt object believed to be a gaming-board, a bronze mount in the form of a stag (perhaps the crest of a helmet), an enormous ceremonial whetstone (Pl. L), and, reaching across the west end of the chamber, a great iron object,  $5\frac{1}{2}$  feet long, that we think was a lamp-stand. Moving eastwards along the keel-line the excavators found a group of ornamental silver bowls (Pl. XLVII) and two silver spoons (Pl. XLVIII), and the remains of a magnificent helmet; and then came the sword with a jewelled hilt of gold and a prodigious array of jewelled gold ornaments, some of them parts of the sword-harness and others the outer trappings of a costly attire, including the purse and its contents. Beyond these jewels were the crushed remains of several silver-mounted drinking-horns, and next lay the great 'Anastasius' silver dish (Pl. XLV) with the smaller fluted silver dish (Pl. XLVI) partly beneath it. By the side of the big dish was a pottery bottle; beneath it were a silver-gilt handled cup (Pl. XLIX, *a*) and a remarkable collection of objects, among which were some small bottle-shaped gourds with gilt mounts, a tiny silver bowl with a ring foot, two bronze hanging-bowls, a leather bag with silver handles (Pl. XLIX, *b*), leather shoes, bone combs, various wooden utensils, an iron axe, and fragments of a shirt of mail. Before coming to the east end of the chamber there was another iron-bound bucket and a cupped iron object that is believed to be a lamp; at the end were three huge bronze cauldrons, a third iron-mounted wooden tub, and a mass of corroded iron tackle.

Clearly the grave-furniture was that of a man; but there were neither vestiges of the buried body nor the ashes of a cremation. Bones and teeth can, we know, entirely disappear; nevertheless, it is curious that the position of the sword and the gold ornaments suggests that they did not accompany a body, properly accoutred, lying at full length along the line of the keel. It is possible that they had been dumped, as it were, before a body placed in a sitting posture in the small space barren of finds at the west end of the chamber; but if we assume that there was an inhumed body here, as is natural, since there was no trace of ashes, we are still left very seriously puzzled by the odd fact that among all these splendid possessions

there was not one single intimate personal ornament of the deceased, such as his finger-ring, or a necklet and pendant, or a brooch, or a pin. What the explanation is we do not now know, and perhaps the mystery will never be solved; but at least we are certain that whether the Sutton Hoo barrow be cenotaph or grave, it is indubitably the monument of a pagan or semi-pagan royal personage possessed of huge wealth; and we know further, on the welcome evidence of coins in his purse (see below, p. 126), that he died not before a date well advanced in the first half of the seventh century. Who, then, was this man? Professor H. M. Chadwick was the first to make the suggestion with which we are now familiar, that we have here nothing less than the memorial and possessions of the only likely person of the age, Redwald, King of East Anglia, who became Bretwalda (High King) of England in 616 and died probably before 626. It is known that some thirty years later in the reign of Redwald's nephew the royal house had a residence at Rendlesham, only a few miles distant from Sutton Hoo, so that the seventh-century East Anglian kings are indeed connected with the district; but the main case for the identification depends on the view, with which archaeologists must agree, that the burial is pagan, and on its prodigal splendour. If the burial be pagan, it is difficult to see who at such a late date other than Redwald would have been buried in this heathen grandeur. The only alternative candidate is Ricberht, who was responsible for a pagan revival during a three years interval between the reigns of two of the sons of Redwald, who were both Christians. But Ricberht seems to have been deposed, and not a person likely to have received such overwhelming honours at his death. Here, again, is a problem that must be left unsettled; for we shall see that the numismatic evidence advises considerable caution in this matter. But it is a problem that we need not leave without all hopes of determining it, for the new science of dendro-chronology may later give us valuable evidence concerning the age of the timber cut for the funeral chamber, and it will be wise to postpone the discussion of this extremely important point until we are sure that we have all the information that the grave can give us.

## II. *The Gold Ornaments*

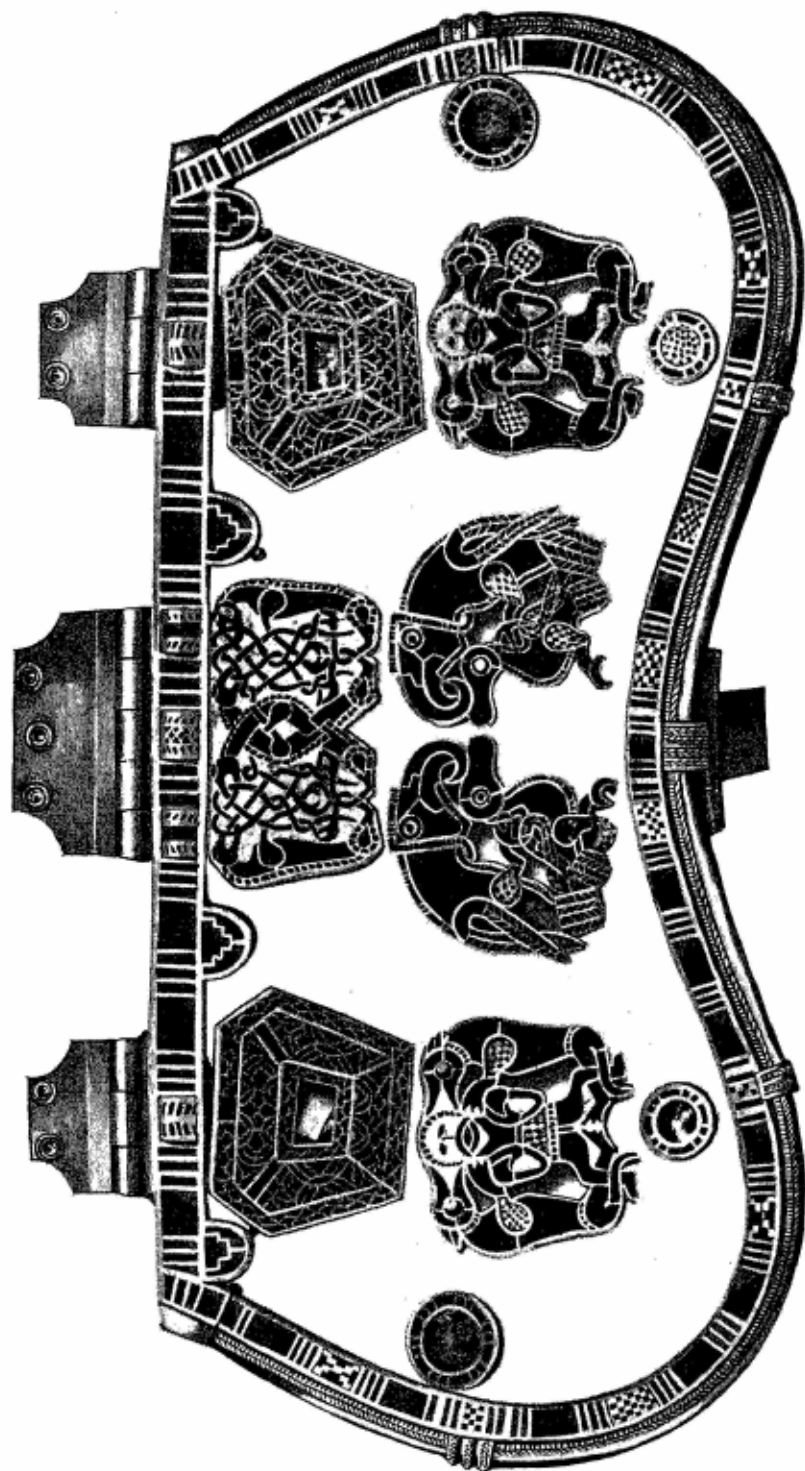
The gold ornaments found at Sutton Hoo seem to be the fittings of the sword-harness and of the outer apparel of their royal owner. There is no reason to doubt that all the pieces are contemporary and the work of one school, and it is not too much to say of the jewelled pieces that they have every appearance of being the work of one man. Knowing as we do the vast series of cloisonné jewels made in north-west Europe from the days of Childeric I (d. 481) onwards, we cannot fail to recognize in the maker of the Sutton Hoo purse and clasps one of the greatest of all the innumerable goldsmiths who worked in this technique. Setting aside the matter of the ornamental style of the pieces, which is in the somewhat muddled and too copiously exuberant manner of the beginning of the seventh century, the fact remains that in dexterity and invention the Sutton Hoo master and his lapidary have few equals. The astonishing translation of the guilloché-pattern into jewelled cloisonné (Pl. XLIV, *g*), the ingenuity of the changes in design from the steady rhythm of open and similar cells (Pl. XLIV, *e*) to a close-set huddle of cells of almost inextricable variety (cf. Pl. XLIII), the invention and elaborate use of an elsewhere unknown *champlevé* or sunk-cell garnet inlay, the fantastic delicacy and precision of the gem-cutting, and the novel inclusion of mosaic glass, all these things are evidence not of a stale and decadent jewel-craft, but of one that despite its relatively late date was still vigorous in experiment and fertile in new ideas.

The most magnificent single object found at Sutton Hoo is the massive gold buckle,  $5\frac{1}{2}$  inches long, that is lavishly adorned with interlacing zoomorphic ornament and enriched with an admirably executed niello inlay (Pl. XLII, *a*). Its tongue is immovable, but the hoop is hinged to swing downwards, and the lower face of the plate is also hinged; this can be unlocked by means of flanged bolt-heads that correspond in position with the domed rivet-heads on the upper surface. Next in splendour comes a pair of hinged gold clasps (Pl. XLII, *b*), which can be opened by removing the animal-headed fastening-pin that is attached to them by a slender chain. These clasps have wire loops at the back, by which no doubt they were

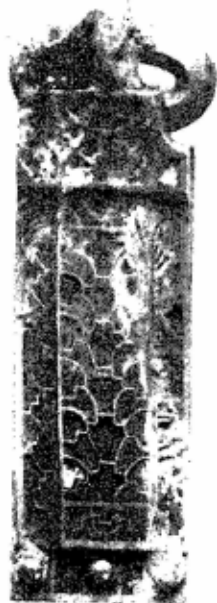


fastened to leather straps or a heavy cloth. The fronts are adorned with panels of a step-pattern cloisonné, inlaid with garnets and a blue and white glass mosaic, and around these panels are complicated zoomorphic designs achieved by embedding delicately cut garnets in the solid gold, a most remarkable instance of the intrusion of the *champlevé* technique into the Teutonic cloisonné schools. The curved ends of the clasps bear a jewelled animal-ornament in the form of pairs of tusked boars with crested backs, and here, the only instance at Sutton Hoo of a type of ornament elsewhere familiar in Teutonic jewellery, we have tiny designs in gold filigree forming a background to the main design. Next in importance comes the purse, of which the frame and ornaments of the sumptuously adorned flap have survived (Pl. XLIII), as also the contents, forty gold coins and two little ingots of gold. This frame is of gold—jewelled with garnets and mosaic glass, and enriched with filigree bindings; it has three hinged flanges for the straps by which it was hung, and a gold sliding-clasp for the opening and closing of the purse; the flap was adorned with seven small jewelled gold mounts (three pairs and a singleton) and a set of four jewelled gold studs. The single mount is a gold slab bearing two linked pairs of animals with profusely interlaced appendages, mostly executed in the distinctive Sutton Hoo *champlevé* technique; there is also a pair of mounts representing a human figure between two animals—doubtless the traditional ‘Daniel in the Lions’ Den’ design, partly in cloisonné and partly in *champlevé*; another pair, all cloisonné work, represents a falcon preying on some lesser bird; and the third pair of mounts bears a close-set and intricate geometric pattern in cloisonné.

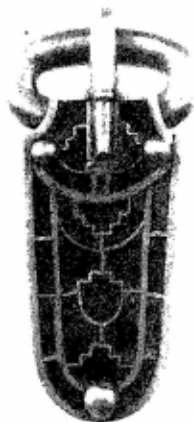
A number of minor gold ornaments (Pl. XLIV) are jewelled with garnets only. These include four rectangular gold strap-mounts, each just over 2 inches long, one pair having a neat ‘mushroom’ cell pattern in cloisonné (Pl. XLIV, *e*), the other pair showing a guilloché dividing the field into panels, each of which contains a step-pattern cell (Pl. XLIV, *g*). The execution of an interlace (the simple twist) in cloisonné work is a most astonishing performance, and, as we shall see, it is to be found elsewhere on one piece only in the whole of the Teutonic world. There is also a set of three pieces (two on Pl. XLIV,



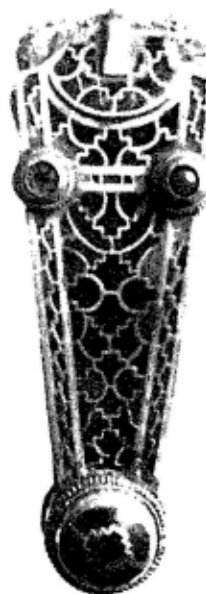
XLIII. PURSE MOUNT OF GOLD AND JEWELS



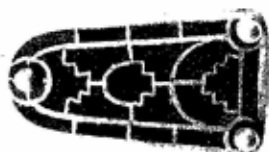
*a*



*b*



*d*

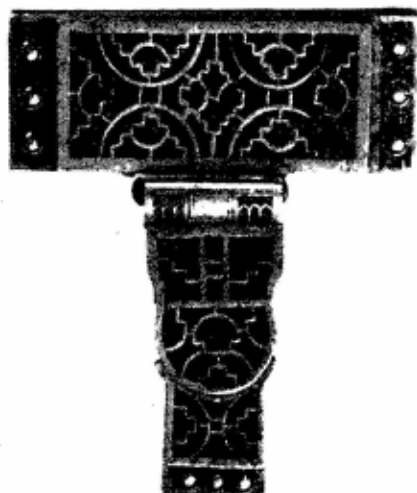


*c*

*e*

*f*

*g*



XLIV. STRAP MOUNTS AND BUCKLES OF GOLD AND JEWELS

*b* and *c*), a jewelled gold buckle and two strap-ends, each bearing a curiously open pattern that contains very prominent examples of the 'mushroom' cell. There is another fine gold buckle with a triangular plate (Pl. XLIV, *d*) that has a much more closely woven cloisonné decoration, and there is a splendid rectangular strap-fitting (Pl. XLIV, *f*) to match it; this has a hinged tongue with a movable end hanging from its side. Another gold buckle, this time with a rectangular plate, has a very rare petal-pattern in cloisonné. The finds also include a jewelled triangular gold strap-end, a plain gold buckle-loop, and two charming strips of jewelled gold filigree, one adorned with cabochon garnets, the other ending in a delicate little animal-head with garnet eyes and a minute garnet tongue. Another of the lesser gold ornaments is a tiny figure of an animal cut in thin foil and provided with fastening-pins.

The blade and sheath of the sword, as is so often the case in Saxon graves, were in a sadly corroded and fragmentary condition; but the gold hilt is preserved, and this has a pommel-cap richly encrusted with garnets on the face and top, and it is further embellished with beaded gold wire. It is not a ring-sword; but it is in other respects very like the later ring-swords of the North Germans and the Lombards, and the grip has the characteristic filigree mounts of these weapons. The scabbard has not yet been properly examined, but we know that it was ornamented by two resplendent jewelled hemispherical bosses. On each side of the sword, and presumably part of the sword-knot, were two very beautiful flat-topped pyramidal gold mounts with slotted base (Fig. 1); they were jewelled on the faces with garnets in a cloisonné setting, and they have blue and white mosaic glass squares on their tops. The edges and upper angles of these pyramids are cut in solid garnet, and it may be doubted if any ancient lapidary in the whole of the Teutonic world has produced jewels that rival these tiny pieces in the dexterity of the stone-cutting and in the accurate elegance of the assembled whole.

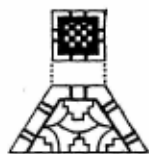


FIG. 1. Jewelled gold mount from sword-harness ( $\frac{1}{2}$ ).

T. D. KENDRICK

### III. *The Silver*

Among the silver objects the outstanding find is a huge dish, 27 inches in diameter (Pl. XLV). It is circular and flat, with a raised rim about  $1\frac{1}{2}$  inches in width, and has a solid ring-foot, about  $2\frac{1}{2}$  inches high, soldered to its back. When found, it was lying face upwards, with two of its sides badly bent and its ring-foot severely crushed at one point; but it has since been flattened out in the Museum Laboratory. The dish, as distinct from the foot, is made of a single silver sheet, which is broken at several points, and in some parts, especially on the rim, the surface has scaled off owing to corrosion, taking with it small portions of the ornament. Apart from this, however, the plate is in good condition.

The decoration consists of incised ornamental designs, somewhat incongruously minute in scale and thin and delicate in execution for so big and massive an object. There is a rich composite pattern in the centre, formed by an eight-pointed star surrounded by a circle; this star in its turn encloses another circle with another eight-pointed star inside, while in the centre there is a medallion, less than an inch in diameter, with a figure of a bird. Spirals and scroll ornament fill the spaces between the circles and the stars. This central composition is surrounded at some distance by an ornamental ring, subdivided by four circular medallions into four not quite equal sections, which are decorated with different geometrical motives, a meander, a criss-cross pattern, a row of interlaced ovals, and a frieze of spirals confronted in pairs. These friezes are bordered on either side by running spirals, while the medallions which separate them contain small human figures. The same arrangement is repeated in the decoration of the rim; there are four medallions on the diagonals of those of the inner ring, but with different figure-motives, and four frieze sections, also with different designs, namely a pattern of small stars, another criss-cross motive, a frieze of intersecting circles, and another frieze of confronted spirals.

On the back of the plate there are four impressions of Byzantine control-stamps, for which, however, only two different dies have been used (cf. Pl. XLV). Two of the stamps are oblong with



XLV. SILVER DISH WITH CONTROL STAMPS OF THE  
EMPEROR ANASTASIUS I



a semicircular top, and contain a bust of an emperor with a nimbus, flanked by an inscription of which the letters DN ANA . . . PPA can be plainly read. Below this bust is a monogram which appears to contain the letters AMN. The other two stamps are of hexagonal shape and show a monogram containing the letters NACTOV and the name ΘΩMA as well as a small cross and a star.

The monogram on the hexagonal stamp occurs on numerous Byzantine silver vessels,<sup>1</sup> and has been deciphered as either that of the Emperor Anastasius I, on whose coins it also occurs,<sup>2</sup> or that of the Emperor Justinian I. The other stamp on the Sutton Hoo plate, however, proves that the Emperor concerned is Anastasius, for his name is inscribed in an identical manner on other silver stamps (Matzulewitsch, loc. cit., pp. 75, 102) as well as on coins (Wroth, loc. cit., pp. 1 ff.). Our plate, therefore, is the work of a Byzantine silversmith of the time between A.D. 491 and 518. We may add that it is, so far, the only silver vessel on which the NACTOV monogram appears in definite association with a stamp of Anastasius.

The plate belongs to a group of silver vessels with incised geometrical ornament, of which there are examples in many silver finds of Late Roman times, for instance in the treasures from the Esquiline and from Traprain Law. The flagon no. 4 from Traprain<sup>3</sup> actually shows some of the patterns of the Sutton Hoo plate, for instance, a frieze of interlaced ovals, another with intersecting circles, and a border of running spirals. It also shows these various patterns separated from each other by medallions with figures of putti, very similar to those in some of the medallions on our plate. The two fragments no. 68 from Traprain (Curle, loc. cit., pl. 24) are particularly important because they show the same kind of ornamental frieze incised on the rim of a plate; here again the various motives are divided from each other by little medallions. This type of rim-decoration in four sections, each with a different pattern and separated from the next one by a medallion, was very widespread

<sup>1</sup> L. Matzulewitsch, *Byzantinische Antike*, 1929, pp. 30, 75, 111, 113, 115; M. Rosenberg, *Der Goldschmiede Merkzeichen*, 3rd ed., vol. 4, 1928, pp. 700, 704, 718.

<sup>2</sup> W. Wroth, *Catalogue of the Imperial Byzantine Coins in the British Museum*, vol. 1, 1908, p. 7.

<sup>3</sup> A. O. Curle, *The Treasure of Traprain*, 1923, p. 23.



in late-antique silver work; it is seen, for example, on the plate from Concesti in the Hermitage (Matzulewitsch, loc. cit., pl. 47), and on that from Lampsacus in Istanbul (H. Peirce and R. Tyler, *L'Art Byzantin*, vol. i, 1932, pls. 175-7). The rim of the latter piece resembles that of the Sutton Hoo plate even in certain ornamental details, while the former has, in addition to the rim ornament, a circular design in the centre in which an eight-pointed star plays a prominent part. In its general scheme this plate offers the closest comparison to ours. The best parallel for the composite design of stars and circles in the centre of the Sutton Hoo dish occurs, however, on a silver plate from Augst.<sup>1</sup> The gold filigree frame of a pendant in Berlin with a medallion of Honorius, which was found in Egypt, should also be quoted, because it shows the triangles between the points of an eight-pointed star filled, as in the Sutton Hoo example, with scrolls and spirals.<sup>2</sup>

Although amongst the parallels quoted a certain preponderance of finds from the east Mediterranean region will be noticed, they are from so many different localities that, were it not for the stamps, it would be difficult to assign our plate to any particular part of the Roman world. The style, although it may have originated in the East, must be described as international Late Roman. A Constantinopolitan origin is indicated by the stamps, but it should be noted that, according to some authorities, such control-stamps were used also in provincial towns of the Byzantine Empire.

In favour of a provincial origin it may be argued that the stylistic parallels of our plate are nearly all of a time about a hundred years before the reign of Anastasius; its style, indeed, was for its time rather old fashioned. The Traprain treasure is dated by its coins to about A.D. 400, which is also the date of the Concesti plate and the Honorius pendant, while the Lampsacus plate can hardly be much later, and the Augst plate is regarded as an even earlier work. On the other hand all the Byzantine plates which, from the evidence of their stamps, are contemporary with, or not much later than, our

<sup>1</sup> W. Schulz and R. Zahn, *Das Fürstengrab von Hassleben. Römisch-Germanische Forschungen*, vol. 7, 1933, pl. 34.

<sup>2</sup> *Ämtliche Berichte aus den Königl. Kunstsammlungen*, vol. 38, 1916-17, cols. 11 f.

dish (see above, p. 119, note 1), show a much grander and simpler conception both of figure and ornamental design. We may therefore suppose that the Sutton Hoo piece was at its time an isolated and debased example of a bygone style, an opinion which is borne out by the involved and untidy character of the central composition, and by the omission of the beaded border round the rim that gives the plates otherwise so similar from Traprain and Concesti a trimmer and more finished appearance. It is, however, quite possible that even in the capital itself there were workshops which were not always in the height of the fashion, and a Constantinopolitan origin of the plate is therefore by no means excluded. In any case it cannot have been made very far from there, and the distance between the place of its origin and that of its burial remains great enough to arouse speculations as to the reasons and the course of its long travels. No vessel with Byzantine stamps has ever been found as far west as this.

Buried underneath the Anastasius dish was found the second largest piece of silverwork (Pl. XLVI). This is a bowl, 15 inches in diameter, with a plain horizontal rim, fluted sides, and the bottom decorated with a medallion containing a female profile head in low relief surrounded by a stylized leaf pattern, which is a fairly faithful rendering of the Lesbian *kymation* of classical times. Except for some breaks on and near the rim this bowl is also in very good condition.

The Mediterranean affinities of this piece are at once apparent, but it is clearly not of the same school or style as the Anastasius dish; and its date and provenance are not easily determined. On the one hand, so hard, dry and lifeless a rendering of a Greek face would not occur before the first decisive intrusion of abstract and barbaric art into the classical world in the fourth century, an event which is documented in the history of silver work by such objects as the famous dish from Kerch (Matzulewitsch, loc. cit., pl. 23). On the other hand, the artist is at great pains to reproduce faithfully a classical figure-head with its characteristic profile, its coiffure, and its abrupt break at the neck. This scrupulous classicism is even more obvious in the ornament; Lesbian *kymatia* with little flowers inserted into the trefoil-shaped intervals between the leaves are a feature of

Roman architectural decoration of the first century A.D., but during the following periods this motive undergoes such fundamental changes that by the fourth century its original character as a foliate frieze is completely lost. Our plate, therefore, can only be the work of an artist working in a retrospective, classicizing manner. One such school is known to have existed for a brief time in Rome at the end of the fourth century, sponsored and patronized by the last surviving pagan aristocrats. It produced works like the famous ivory diptych of the Symmachi and Nicomachi with the figures of two priestesses, one of whom has a head not unlike that on our bowl in its general features.<sup>1</sup> Then again there was a strong classicizing movement in Byzantium during the sixth and seventh centuries, when those silver reliefs with classical themes were made for which the term 'Byzantinische Antike' has been coined. Since these latter works belong to the period of the Sutton Hoo burial they seem to form the obvious historical background to the style of our plate. On the other hand, their classicism is of a fresher and more natural kind, whereas the earlier Roman 'renaissance' has the severe academic flavour which is so noticeable a feature of the Sutton Hoo relief. It must, however, be admitted that its hard, stiff and arid style cannot really be matched in either of these groups. Perhaps it is more likely, on the whole, to belong to the sixth or early seventh century. One Byzantine vessel of that period has a Lesbian *kymation* not unlike ours (Matzulewitsch, loc. cit., pl. 28). The crudeness of the Sutton Hoo piece could, perhaps, be accounted for by assuming that it was made in some outlying part of the Byzantine Empire. In this case there are no stamps to tie it down to the capital or its neighbourhood, and we know that the classical figure-types of Byzantine metal work were carried far into the barbaric regions of South Russia and the Balkans. How crude and stiff they became in the hands of local craftsmen may be seen, for instance, from the figures personifying cities on one of the gold chalices of the Albanian treasure.<sup>2</sup>

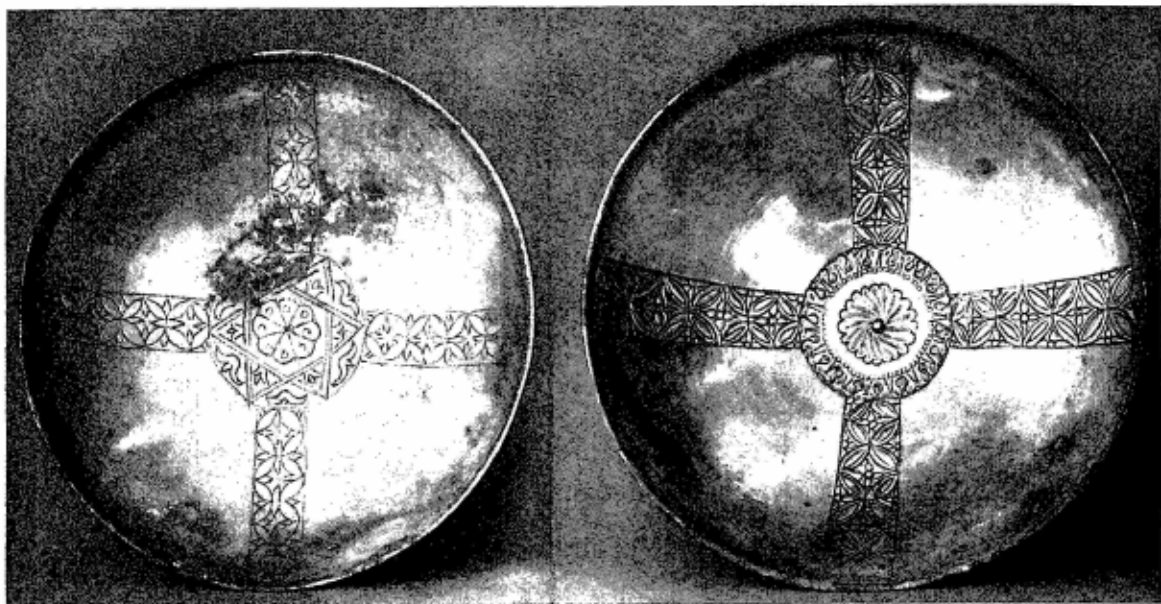
The third important item among the silver objects from Sutton Hoo is a set of nine vessels, of which, however, only seven are in a

<sup>1</sup> Victoria and Albert Museum, *Catalogue of Carvings in Ivory*, Part I, 1927, frontispiece.

<sup>2</sup> J. Strzygowski, *Altai-Iran und Völkerwanderung*, 1917, pp. 4 ff.

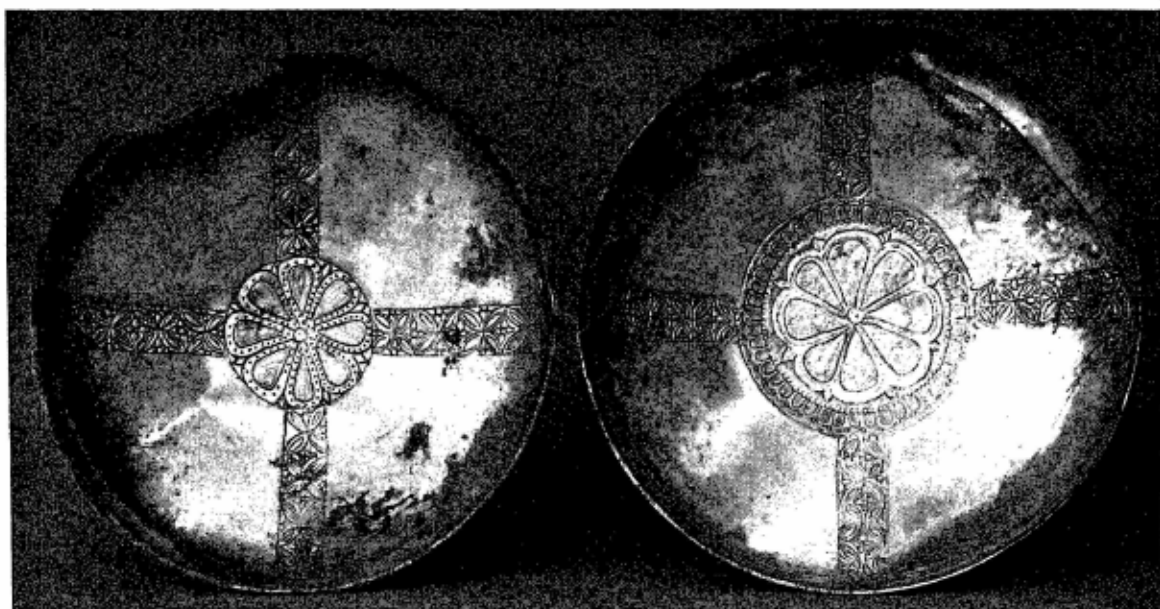


XLVI. SILVER BOWL WITH CLASSICAL HEAD IN MEDALLION



*a*

*b*



*c*

*d*

XLVII. SILVER BOWLS WITH GEOMETRIC DECORATION

presentable condition (Pl. XLVII). The eighth has only survived in fragments, while the ninth has been entirely reduced to silver chloride. These are shallow, circular bowls, all of the same size (about 9 inches in diameter), and identical in their ornamental scheme, which consists of rows of a chased star-pattern, forming an equal-armed cross inside the bowl with a circular motive in its centre. The circular motive varies in every second bowl, so that the whole set is subdivided into groups of two. One pair has a six-pointed star, another a gadrooned rosette, while a third pair has a large rosette resembling a wheel, surrounded by what is perhaps a debased egg-and-dart motive. The seventh plate has the same rosette but without a frame.

This type of rimless bowl with a decoration in the shape of an equal-armed cross is known from two examples in the treasure from Lampsacus in the British Museum.<sup>1</sup> One of these has the usual Byzantine stamps. While a connexion with Byzantium is thus again indicated in this case, the star pattern which figures so prominently on our bowls leads us far away from the Byzantine sphere; for it occurs in an almost identical shape on several of the gold vessels from Nagy-Szent-Miklos.<sup>2</sup> It is true that this motive is ultimately derived from the quatrefoil pattern which occurs so frequently on late antique silver-work, as for example, in the treasures from Traprain and the Esquiline; on one of the fragments from Traprain we even witness the first tentative emergence of the small four-petalled flower between the quatrefoils, which is the distinctive feature of this motive at Sutton Hoo and Nagy-Szent-Miklos (Curle, loc. cit., p. 83, fig. 63). But only in these two treasures is the pattern found in its fully developed stage. One pair of plates at Sutton Hoo shows it in a more geometrical shape still comparatively close to the late Roman quatrefoil pattern, and it is significant that this pair has as its central ornament a six-pointed star, which is also a stock pattern of late Roman art. But on all the other bowls the ornament has the pronounced floral character of the Nagy-Szent-Miklos friezes, and with it go, as central ornaments, rosettes of definitely oriental descent.

<sup>1</sup> *Catalogue of Early Christian Antiquities*, 1901, nos. 378, 379.

<sup>2</sup> Hampel, *Altertümer des Frühen Mittelalters in Ungarn*, vol. 3, 1905, pls. 288 ff.

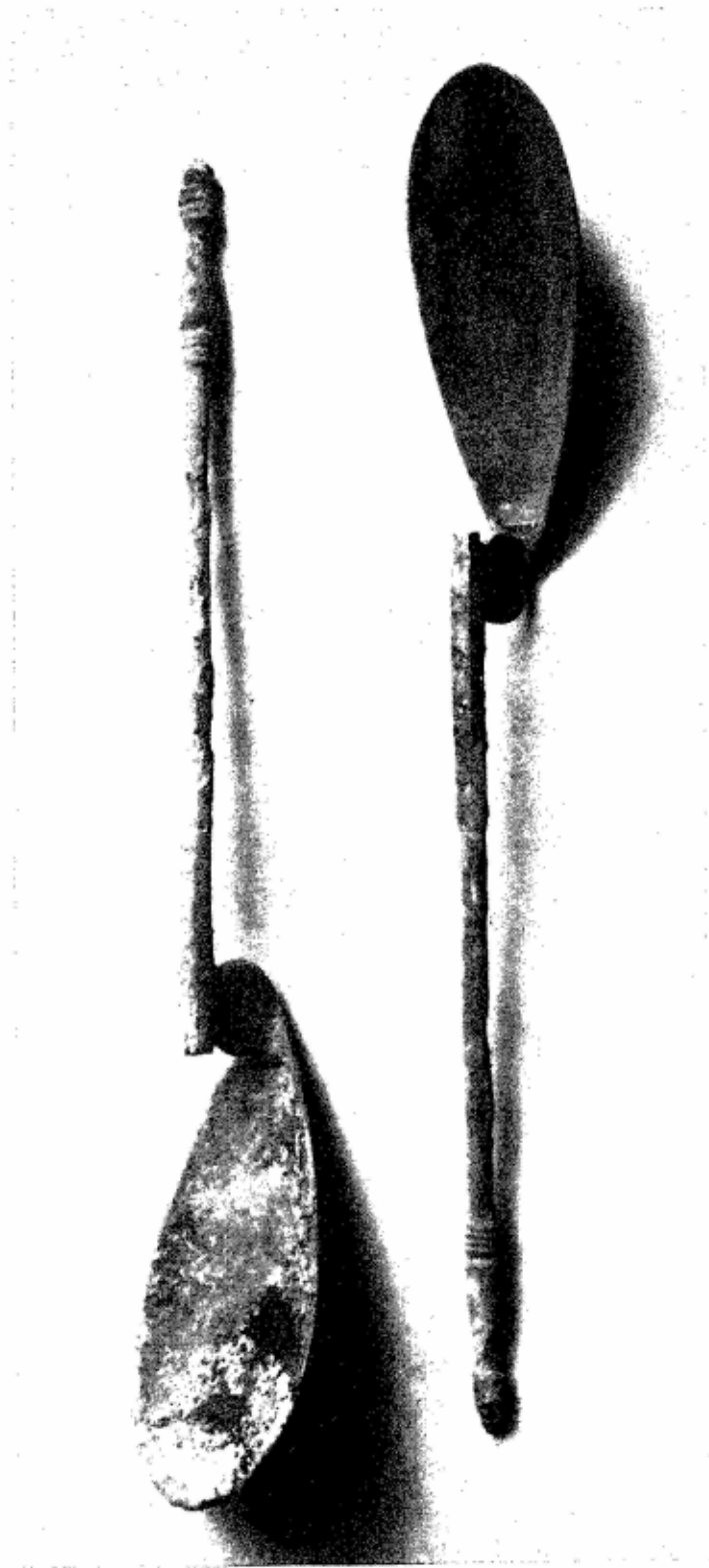


Particularly important is the wheel rosette, which has its prototypes in the Oxus Treasure and on Palestinian sarcophagi, while close parallels in Early Christian times are found on Coptic book covers usually assigned to the sixth to eighth centuries. The 'egg-and-dart' motive which surrounds the central rosette on two of the plates can be matched in the Albanian treasure (Strzygowski, loc. cit., p. 21).

These bowls, therefore, although based on Byzantine prototypes, have parallels both in oriental art and in barbaric metalwork of the Migration period. They seem to come either from the oriental hinterland of Byzantium, to which the goldsmiths of Nagy-Szent-Miklos are also largely indebted, or from somewhere in the Danube region, where the Hungarian vessels were probably made. Their date must be the end of the sixth century. Many authorities, it is true, regard the Nagy-Szent-Miklos finds as being of the advanced seventh or even of the eighth century, but the jug with the closest affinities to the Sutton Hoo bowls has been compared to Sassanian work of the time of Khusrau II (A.D. 590-629),<sup>1</sup> and this is also the period of the bowls of our type in the Lampsacus treasure.

With these bowls two spoons (Pl. XLVIII) were found, both of identical shape. They are 10 inches long, and have a plain, pear-shaped bowl, attached by means of a solid disk to a handle which is square at the end nearest to the bowl, but changes to a round shape, terminating in a baluster mould. These spoons are also an import from the Mediterranean, for their type is known from several examples in the Lampsacus treasure (*Catalogue of Early Christian Antiquities*, nos. 387-91) as well as from other finds. The square part of the handles of both our spoons is inscribed in niello with the names +ΠΑΥΛΟC and +ΕΑΥΛΟC respectively. Name-inscriptions are frequent on Late Roman and Early Byzantine spoons, and while in some cases they are clearly those of owners, there are others which may refer either to a private person or a Saint, and it is doubtful whether such spoons were liturgical or merely used for domestic purposes. There is a set of spoons, again in the Lampsacus treasure, with inscriptions very similar in appearance to ours (ibid.,

<sup>1</sup> Hampel, loc. cit., pls. 290-4; cf. *Archaeologiai Értesítő*, 1937, p. 226.



XLVIII. BYZANTINE SILVER SPOONS

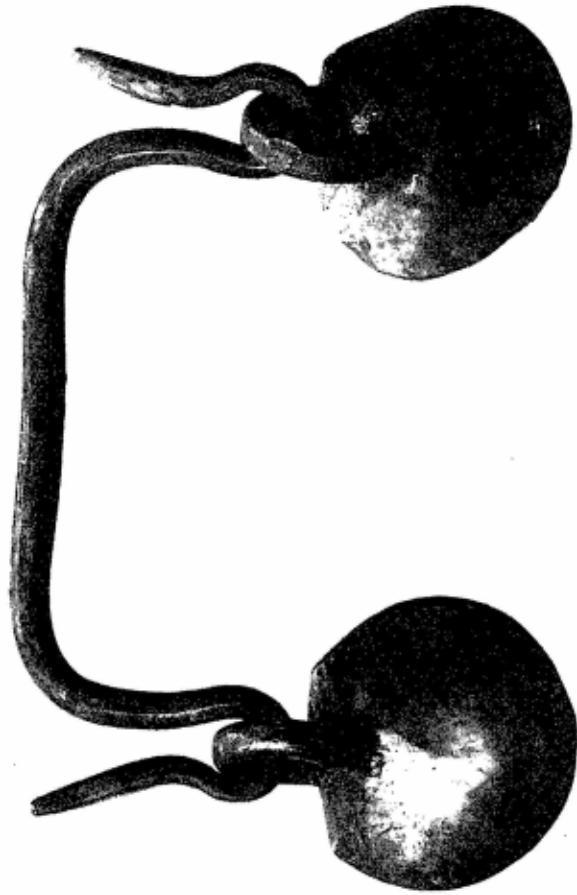




*a*



*b*



XLIX. *a*, SILVER-GILT CUP WITH HANDLE. *b*, SILVER HANDLE FROM A LEATHER BAG

nos. 380-7), and it can hardly be a coincidence that they also bear names of apostles. Such names also appear on several other spoons of the Early Christian period. On the other hand the name Saul would not be inscribed on a liturgical object. In this connexion should be quoted a set of spoons from Syria with inscriptions which seem to suggest that they are either votive gifts to apostles and evangelists or have been brought by pilgrims from places associated with their worship (*Syria*, vol. xi, pp. 209 ff.).

The date of the spoons is fixed by their parallels in the Lampsacus treasure. Several of the spoons in that treasure are inscribed with a monogram of the 'double-bar type' (nos. 387-91) while others (nos. 380-6) have the more developed cruciform monogram which began to replace the earlier type in the time of Justinian, and was universal by the end of the sixth century. It is to this transition-period from the one to the other that the Lampsacus spoons must belong.

A number of small silver objects in the Sutton Hoo treasure remain to be mentioned: A plain circular bowl,  $3\frac{1}{4}$  inches in diameter, with a ring-foot now loose; a cup or ladle (Pl. XLIX, *a*), 2 inches high, with a delicate beaded border round its rim and bottom, and an ornamental frieze consisting of a row of gilt triangles; a handle with a hinged ring terminal, which, although now loose, originally formed part of this ladle; and, finally, a pair of drop-handles, 6 inches long, which belonged to a large leather bag (Pl. XLIX, *b*); these may be compared with a pair of handles in the Esquiline treasure (*Catalogue of Early Christian Antiquities*, no. 345).

There can be no doubt that the silver objects from Sutton Hoo are inferior as works of art to the gold ornaments. Whereas the latter represent a fresh and spontaneous achievement of the dawning civilization of the North, the silver belongs to the late and decadent art of the Mediterranean countries, even though in some cases it may also be said to possess certain barbaric elements. Moreover, while the goldsmiths' work is the creation of a single group of artists of outstanding skill, the silver is a haphazard accumulation of objects of different date and origin which chance alone can have brought together in that Anglian treasury. But within their own class they

are all important archaeological documents. While the large dish and the spoons throw new light on the early Byzantine metal industry, the smaller bowls appear to represent the art of certain semi-barbaric border regions of the Byzantine world which yet remain to be more closely defined.

ERNST KITZINGER

#### IV. *The Coins*

Amongst the treasure which was buried in the funeral ship at Sutton Hoo was a purse containing forty coins and two small ingots of gold. The coins may well claim to be the most inartistic objects from the whole burial, but they are nevertheless of great importance, for it is on their evidence primarily that the dating of the burial must rest.

The coins are all of gold and of the denomination known as the tremissis or third of a solidus. They were all struck at Merovingian mints within or on the borders of France. This denomination was a standard coin of the Byzantine empire. The Franks adopted it in preference to the solidus and continued to copy it with increasing divergence from the Byzantine model. The coins are roughly the size of a threepenny bit but thicker; nearly all have on one side a human head descended from an imperial portrait and on the other a cross.

Some Merovingian coins were struck by kings and bishops and bear their names; but at this time the right of coinage was possessed also by every town and village and we have coins bearing the names of over a thousand mints, many of which can no longer be identified. Some towns placed their own names in full on the coins, but others contented themselves with copying closely Byzantine coins even to the name of the emperor, adding only the initial letters of their own name.

The exact date of these coins can rarely be determined. Unless the king's name is present we have nothing but the style to guide us. Though a general process of degradation can be traced throughout the two centuries in which these coins were struck, it is too nebulous to provide a secure criterion. Occasionally we know something of

the history or the sequence of the moneyers whose names also appear on the coins, but far more often we do not.

Amongst the Sutton Hoo coins there is none of which we can definitely say that it was struck by a particular king. One coin bears what seems to be a version of the name of the Merovingian king Theodebert the Victorious (A.D. 534-48). It is, however, clear that this coin is a later copy of one of his, and may not have been struck till many years after his death.

Similarly there are three coins which bear unmistakable traces of the name of the Byzantine emperor Maurice Tiberius (A.D. 582-602). They also bear initials to show that they were struck in mints in the South of France, of which Arles and Viviers are two. There is, however, no doubt that they were not struck by authority of the emperor; they were imitations made because his coins were generally acceptable. Although they cannot have been made before his reign, we can have no assurance that they were made during it or indeed for many years after.

The remaining coins, forming the bulk of the purseful, bear only the name of the town which issued them and of the moneyer who struck them. Most of the mints are situated in north-east France and Belgium, that is, in the eastern parts of Neustria. Typical mints are Paris, Sens, Anvers, Dinant, Andernach, and Le Huy, but many less known towns in the same area are represented. A few coins come from farther afield. One coin was from Sion on the Swiss borders, another struck at the monastery of St. Étienne near Bordeaux, another not very far away at Usson; there were two very degenerate imitations of coins of Banassac. A few more had sunk so far below the average standard as to have no intelligible lettering whatever, and three had been left blank.

None of these coins can be precisely dated. Not one of the moneyers is known from historical sources. We can, however, compare the coins in style with those which bear the names of kings and are therefore datable. Though it is hard to say how much importance can be attached to the resemblance, there can be no doubt that the Merovingian king whose coins come closest to the bulk of those in this find is Clovis II (A.D. 638-657). This gives us a rough idea

of the date of the hoard. For what it is worth this evidence is supplemented by the fact that a hoard of this class of coin, buried at Bordeaux not long after A.D. 670, contained coins identical with two found in the Sutton Hoo purse.

We may therefore say that, from the evidence of the coins, the Sutton Hoo burial cannot have taken place before about A.D. 600, is not likely to have taken place earlier than A.D. 640-50, and might even have taken place nearer A.D. 670.

Great publicity has been given to a theory that the hero who was buried at Sutton Hoo was Redwald, King of the East Angles, who died about A.D. 630. While the coins do not definitely exclude this view, they certainly seem to suggest a somewhat later date. It is, however, not possible as yet, and may never be, to fix the date with any precision. Further evidence may exist in French collections, but, if so, it is not available in war time.

It is worth pointing out that no coin in this find can be considered of English origin. English tremissis (or thrymsas) existed at, or shortly after this time, but none of the Sutton Hoo coins bears any resemblance to the known types.

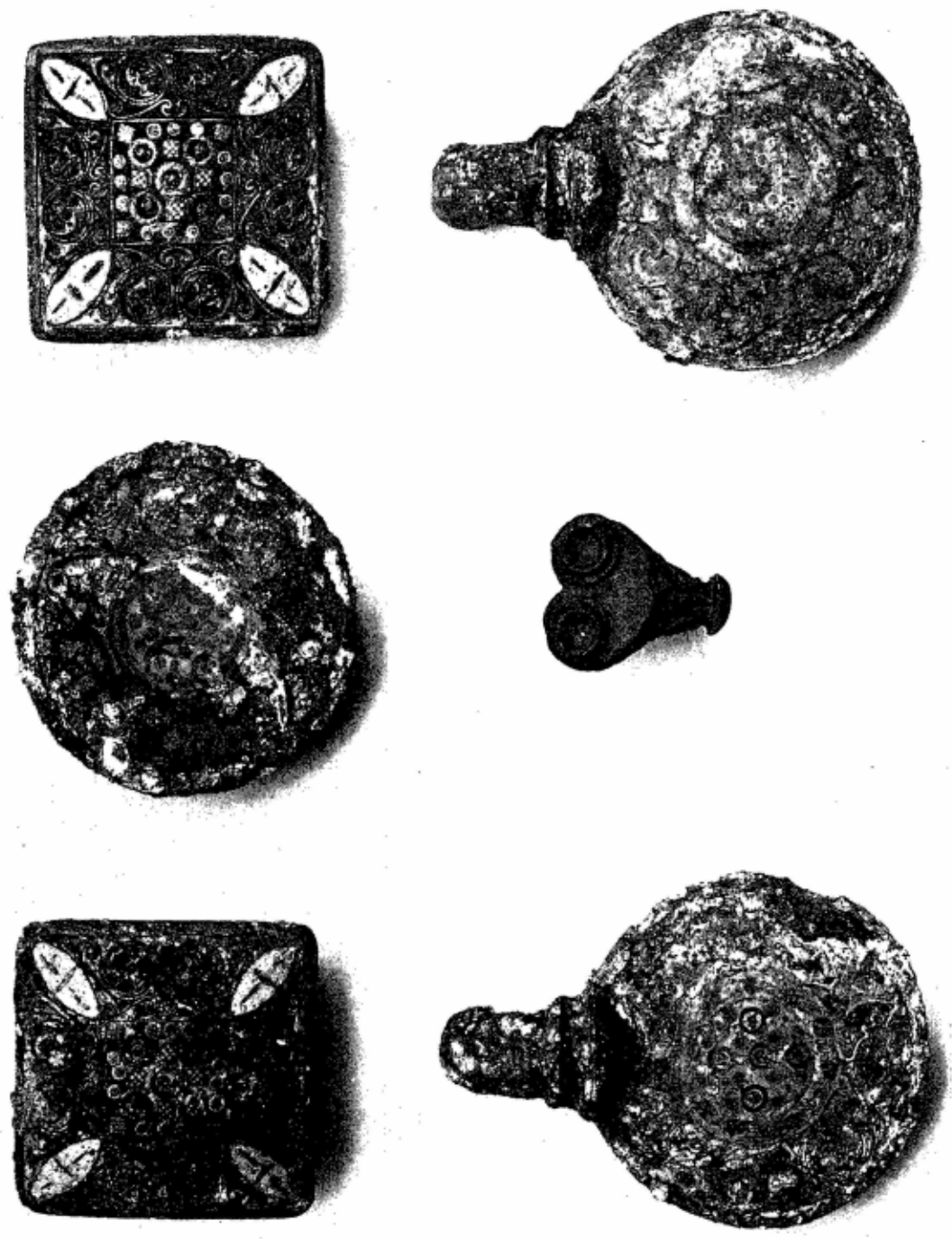
DEREK ALLEN

#### *V. Other Finds*

The great ceremonial whetstone (Pl. L) is not intrinsically the most valuable find in the Sutton Hoo series, but archaeologically it is the most amazing. It was originally about 2 ft. long, and it is square in section, tapering slightly from the centre outwards. At the extremities it is adorned on each face with barbaric bearded masks, carved in high relief and each in a pear-shaped frame, and the stone ends in lobed bosses, coloured bright red, that are encased in a bronze fitting, with an empty, and apparently functionless, cup-shaped terminal. At one end most of this bronze fitting is broken away, but at the other end it is complete, and it can be seen that no further ornament had been fixed into the cup. Nothing like this monstrous stone exists anywhere else. It is a unique, savage thing; and inexplicable, except perhaps as a symbol, proper to the King himself, of the divinity and the mystery which surrounded the smith and his tools in the northern world.



L. CEREMONIAL WHETSTONE WITH BRONZE-MOUNTED  
TERMINALS



LI. ENAMELLED BRONZE ORNAMENTS OF A BOWL

Of almost equal importance archaeologically is the splendid bronze hanging-bowl found within the Coptic-type bowl with the drop-handles. Two escutcheons, two of the square plates mounted between them, the 'print' from the bottom of the bowl, and one of the small bronze ornaments that were fixed under the escutcheons, are illustrated here (Pl. LI). The decoration of the borders of the five large pieces is a delicate scroll-pattern in the Celtic style done in reserved metal against a background of red enamel, and their centres are of enamel copiously enriched with brilliant assemblies of mosaic glass inlay. The mount from the centre of the interior floor of the bowl is also shown (Pl. LII, *a*), an unparalleled oddity in the form of a substantial bronze fish, perched on a rod rising from a circular base that is enamelled in the same style as the borders of the square exterior mounts. It is hard to believe that this fish, so prominently displayed, is not the Christian symbol; but that does not necessarily mean that the bowl is evidence of the faith of its last owner, for, like others of its kind, it is a work in the British rather than in the Anglo-Saxon tradition, and in the Sutton Hoo context it may be only a collector's piece. Nevertheless, it is a most remarkable coincidence that the only example of the lavish use of mosaic glass inlay in Teutonic cloisonné should come from a grave that also contains such a heavily loaded display of mosaic glass inlay on what is apparently a British bronze vessel; and students of the hanging-bowls will now have to consider the possibility that in East Anglia native enamellers did contribute to the development of what is essentially a Teutonic craft. If this really be Redwald's grave, the fact that at the end of his days he was both a Pagan and a Christian at one and the same time might help us to explain this curious fusion of two otherwise distinct crafts; but whether in this case the fish-bowl itself was made for Redwald after his conversion is a question that we must leave unanswered. We do know that one of the other two hanging-bowls in the grave was already a damaged antique when it was buried, for it had had to be strengthened by means of a thong tied round its neck.

The 'Coptic' bowl calls for no comment other than the remark that it is a late, unpretentious thing, lacking the handsome openwork



foot of those in the Kentish series, and it is probably nothing more than a distant imitation of the original bowls that really came from Egypt. The drinking-horns will no doubt prove to be much more interesting. It is possible that there were nine of them, matching the number of the small silver dishes. They are, unhappily, crushed almost beyond recognition, and their silver mounts are so seriously corroded that it is doubtful if they can be satisfactorily preserved. Their ornament will require the most exacting study, and we may

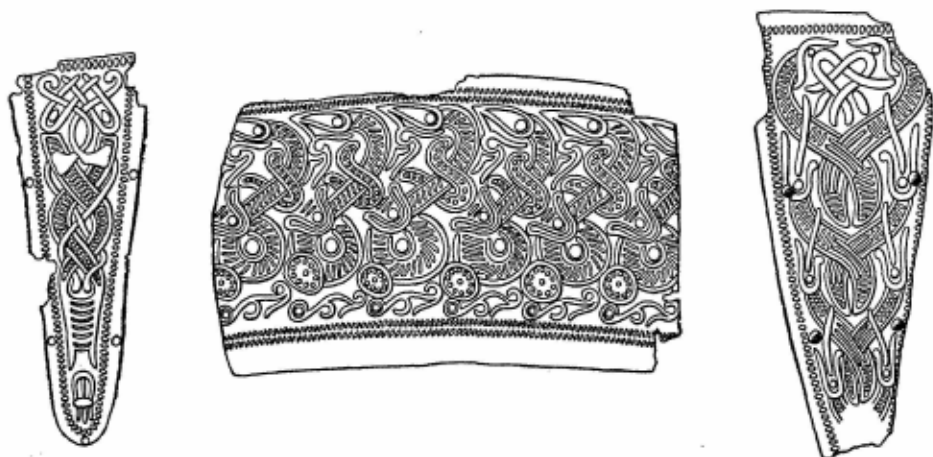
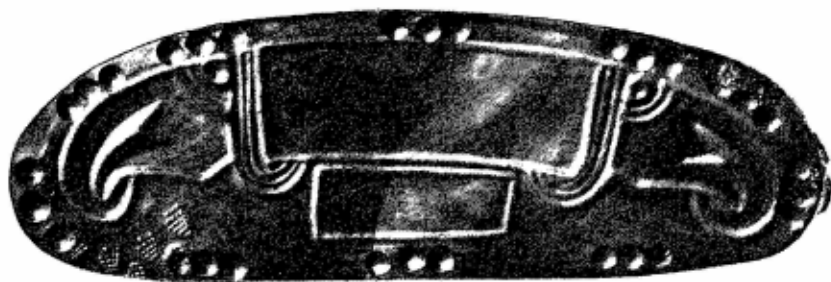


FIG. 2. Silver mounts from drinking-horns ( $\frac{1}{8}$ ).

later be able to distinguish work of different styles and periods; but at the moment it can only be said that much of it is incontestably a very late and muddled animal-ornament (Fig. 2). The rest of the finds cannot as yet be usefully described; but there are one or two scraps of information that archaeologists may be glad to have. It is worth recording, for instance, that the pottery bottle is wheel-made, and obviously connected with the Frankish or Kentish series, though it is certainly not one of the early globular Kentish types. The helmet, which may be one of the most exciting finds, is sadly crushed and rotted; but it was a handsome thing with a vizor in the form of a great moustached mask. Of the shield-boss we can say no more than that it is a huge and richly ornamented late piece with five enormous domed rivet-heads on the flange; as will be observed



*a*



*b*



*c*

LII. *a*, BRONZE FISH FROM INSIDE OF BOWL  
*b, c*, SILVER-GILT ORNAMENT, FRONT AND BACK



presently, it resembles those found in the contemporary Swedish ship-burials.

## VI. *Sutton Hoo and Saxon Archaeology*

The Sutton Hoo discovery is a profoundly important contribution to our knowledge of Anglo-Saxon archaeology. For the first time we have a carefully excavated royal grave that is not only crowded with funeral furniture of all kinds, but also datable by means of coin-evidence; and, in consequence, it is not too much to say that, in the light of the Sutton Hoo finds, some of the principal problems of the Pagan Period in England are now seen to be simplified, if not indeed resolved. Such burials as that in the Taplow Barrow can now be re-examined and their chronology clarified by reference to this incontestably later grave in Suffolk, and, as is to be expected, this new array of unusual and elaborate Anglo-Saxon jewels from Sutton Hoo will indubitably help us to throw our much-debated Kentish series into proper focus. On the other hand, it is these jewels that will most readily introduce us here to some of the crucial and difficult problems that are newly arisen as a result of the discovery, and we may offer a few tentative observations concerning them in order to reveal the sense of strangeness and unfamiliarity that even the most experienced archaeologist must feel in their presence.

Gold cloisonné jewellery encrusted with garnets and blue glass (in rare instances lapis lazuli) is abundant in the East Kentish archaeology of the Jutes, and, whatever be the date of its first introduction into this island, it is known that in origin it is connected with the traditional jewel-craft of the Teutonic goldsmiths abroad, as first represented by the jewels of the Goths, and later, to come nearer to our own shores, by the brilliant school of the Merovingian Franks in the days of Childeric (d. 481). Outside Kent such jewellery was hitherto rather a rarity in England, and when found at all it was said either to be directly derived from the Kentish schools, or to be a feeble copy of Kentish work. Unhesitatingly we ascribed it, wherever it was found, to the Jutes or to Jutish influence. The question, therefore, that first of all arises when we are confronted by this brilliant and original series of Sutton Hoo jewels is, have we here,

whether by export of jewels or the transfer of jewellers, an unsuspected flowering of the Kentish school in the East Anglian kingdom, or are we to believe that the apparently unassailable supremacy of the Kentish goldsmiths was challenged at the close of their long reign by the rival goldsmiths of an independent Suffolk school?

A first impression favours a Suffolk and not a Kentish origin; for the Sutton Hoo jewels are not really very like the Kentish work to which we are accustomed. The use of mosaic glass in combination with garnets is unknown in Kent, where, for colour-pointing, plain blue glass supplanted the early and costly lapis lazuli; the striking champlevé technique, so conspicuous at Sutton Hoo, is unheard of in Kent; and the Sutton Hoo school made only a negligible use of the favourite Kentish system of displaying the garnet pattern against an open background adorned with filigree; on the other hand, Sutton Hoo cloisonné employs plentifully and emphatically the mushroom-shaped cell (Fig. 3 c, g), and this is to be found only excessively rarely in Kent. It may be added that many of the animal-patterns used in the decoration of the Sutton Hoo jewellery, for example the crested and tusked boars at the ends of the great clasps, are designs that no Kentish jeweller had to our knowledge seen or copied.

Nevertheless all this may not be decisive. The differences would be explicable if we suppose that the Sutton Hoo jewellery, representing the final activity of the Kentish school, is thus later than the rest of the Kentish work known to us, and for that reason has in some respects an altered appearance. There is, indeed, a link between Sutton Hoo cloisonné and the later cloisonné of Kent; for a brooch in this Museum from Sarre in Thanet (*Guide to Anglo-Saxon Antiquities*, fig. 60), an obviously Kentish piece and one that is proved by associated coins to have been worn in the seventh century, has its cloisonné executed in a distinctive sloping step-pattern that is repeated at Sutton Hoo on two of the buckle-plates. Yet this is very far from proving the Kentish origin of the Sutton Hoo work, for the 'sloping' pattern occurs abroad too, and it may therefore, like the mushroom cell, be nothing more than evidence of the Continental background of the Suffolk school.

The mushroom cell, which probably originated on the Upper Rhine, is for our present problem a significant detail. At Sutton Hoo it is a favourite and constantly used type of cloison; in Kent it occurs only twice, both instances being at Faversham, and one of them a magnificent brooch (*Antiquity* VII, Pl. V, opp. p. 448) in the British Museum that had long puzzled us because of the highly unusual character of its cloisonné. One of the reasons why it is peculiar is because it reproduces linked loop designs in cloisonné,

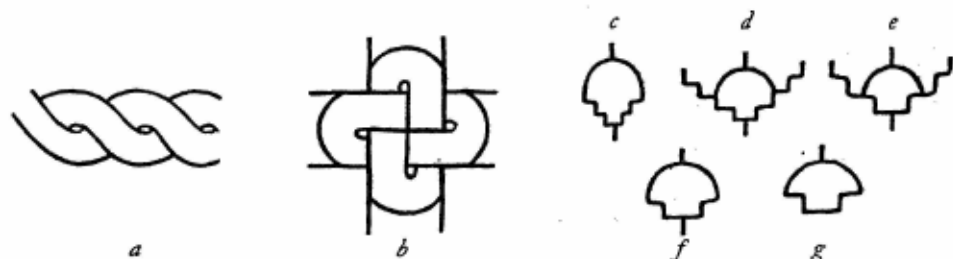


FIG. 3. Cloisonné interlace-patterns from Sutton Hoo, (a) and Faversham (b): types of mushroom cell from Forest Gate (c), Sutton Hoo (d, f), Woodbridge (e), and Wilton (g).

and it does so by means of the identical device that the Sutton Hoo master employs in his equally astonishing reproduction of the guilloche, namely, the cloison with the beaded elbow (Fig. 3 a, b). There are no other examples of this cloison at all, and no other examples of a cloisonné imitation of interlace; so it is as certain as anything in this world can be that the Faversham brooch and the Sutton Hoo jewellery were made in the same workshop. This brooch has a pattern that is demonstrably very late when measured against the same form of the pattern as seen on earlier Kentish brooches; but it is undeniably in general type one of the Kentish series. We learn, therefore, that the Sutton Hoo jeweller did make brooches in a fashion that was, in origin at any rate, predominantly Kentish, and, furthermore, that one of the brooches made by him has been found in Kent.

But still it does not follow that he worked there. Another brooch that he made, also of the Kentish type, was found at Woodbridge, i.e. in the immediate neighbourhood of Sutton Hoo, and is now in the Norwich Museum. Like the Faversham brooch which we have

just assigned to the Sutton Hoo work-shop, it bears the mushroom cloison. We find, therefore, that every jewel showing the mushroom cell in this country, with the exception of two Faversham examples, comes from eastern England; for to the Woodbridge-Sutton Hoo series we have to add the jewel from Forest Gate, Essex, in the Ashmolean Museum, and the pendant from Wilton, Norfolk, in the British Museum. There may, then, be reason to consider this particular cell as the hall-mark of an Anglian cloisonné style; in which case the Faversham brooch, long recognized as an inexplicable phenomenon in Kent, becomes an imported piece made by the Suffolk jewellers. As the Forest Gate jewel, which shows the earliest form of the mushroom cell in this country, has blue glass colour-pointing in the genuine Kentish style, we may perhaps infer that the Suffolk school did not immediately reach the stage in which, as at Sutton Hoo, it reveals such a conspicuous freedom from the traditional Kentish fashions.

Our first impression, accordingly, is that as the skill of the Kentish goldsmiths waned, East Anglia, becoming politically powerful, and inspired no doubt by the example of the now fading Kentish magnificence, develops its own school of workers in cloisonné. Here is something that is completely new in Anglo-Saxon archaeology. We must suppose that though brooch-fashions, as we have seen, came from Kent, the predominant influence affecting Suffolk cloisonné was doubtless Merovingian; for in addition to the Continental mushroom cell, it is clearly from a Frankish source that we must derive the 'Daniel in the Lions' Den' pattern of the Sutton Hoo purse-mounts (Pl. XLIII). Nevertheless, it is also necessary to emphasize as a contribution to the special and novel character of this archaeology, that besides the Merovingian and Kentish influences, the Sutton Hoo finds have marked northern affinities. One of the closest parallels to the Sutton Hoo jewellery style is the Reinstrup brooch in Denmark, on which is to be seen a highly stylized variant of the 'Daniel' pattern. This is almost certainly Suffolk work, and it is a useful pointer to the directions in which the East Anglian craftsmen may have established contacts. It will be found, for instance, that there is a certain 'Vendel' or 'Valsgärde' flavour about

the Sutton Hoo finds, these names representing the archaeology of the Swedish boat-graves of the same period. The great shield-boss at Sutton Hoo is of the type found in Graves 11 and 12 at Vendel and Grave 8 at Valsgärde, and we shall show, when the finds are available again, that Sutton Hoo provides examples of the long-snouted animal-masks that are also characteristic ornaments in the same Swedish cemeteries. The sword-hilt, also, is closely matched in the North. Still more significant is the evidence of the big gold buckle (Pl. XLII, *a*), for this, though it is vaguely Frankish in form and bears decoration that might pass as a variant of the South German 'Style II' in animal-pattern, really finds its closest analogies in Vendel Grave 12, so much so that its picture would not seem incongruous if it were inserted among those of the objects found in that famous Swedish ship-burial. Yet this buckle was certainly made in England; for the little animal between the mouths of the two beasts at the end of the plate is of an established Anglian type and closely resembles the beasts on a silver mount from Caenby, Lincolnshire (British Museum: *Guide to Anglo-Saxon Antiquities*, fig. 102).

The salient fact of the Sutton Hoo discovery is that taken as a whole it is the revelation of a new Pagan Saxon art and archaeology in this country. We may recognize certain period-tendencies in the general style and we may identify certain points of contact with other archaeologies; but the final result must be that Sutton Hoo is unfamiliar and startling. We seem to have here the crystallization of various influences that had not previously been so combined. It is much more than the pale reflection of the Jutish culture in Kent; it is the independent Golden Age of East Anglia, an archaeological glory illuminating and confirming the historical fact of a dawning political ascendancy.

At this point we may also observe that the discovery in this context of Byzantine and provincial Byzantine silver is of importance, as it throws a vivid new light on the range of possessions of a wealthy English king, and gives us significant information on the nature of the foreign minor arts that could be seen in England. It is hardly worth while speculating how such silver came to be in this tomb, for



the possibilities are numerous, and mere theft from some wealthier centre cannot be excluded. On the Redwald hypothesis, we might surmise that these are christening gifts from Kent, perhaps from Queen Bertha, great-granddaughter of Clovis, who had himself received from the Emperor Anastasius the insignia of a proconsul, or from Aethelberht, who had already received from the Pope before Redwald's visit to Canterbury *dona in diversis speciebus perplura*.

These brief comments do not exhaust the interest of Sutton Hoo. We have spoken only of the background from which it may have emerged; but it will also be necessary to examine these new finds from the view-point of the age that followed. If we look at the big jewelled clasps (Pl. XLII, *b*) we observe that their main ornament is a rectangular panel of geometric decoration surrounded by a border of interlacing animals, and this might well be claimed as a possible origin of what was later the Celtic and Hiberno-Saxon system of illuminating the pages of a Christian manuscript. Here, then, is a challenge from Suffolk that affects profoundly the main story of our early art in the British Isles. It may be that this decorative scheme in such a context is merely evidence of a general period tendency towards the 'carpet' types of pattern. But at Sutton Hoo we stand upon, if indeed we have not crossed, the threshold of Christian England, and it will not be wise henceforth to debate the origins of our Christian art without paying respectful attention to this new evidence from Suffolk. Such considerations will increase our already high estimate of the importance of the new finds for the student of our British antiquities, and there are few who will dispute that the Sutton Hoo ship-burial may well prove to be the most significant, as it is certainly the most splendid, archaeological discovery ever made in the British Isles.

T. D. KENDRICK

## RECENT PUBLICATIONS

THE new edition of the *Guide to the Exhibition in the King's Library illustrating the history of Printing and Book-binding* ordered by the Trustees is now available (price 1s. 6d.). The selection of the books, maps, music and bindings which constitute the exhibition having been revised and enlarged, the text of the *Guide* has been revised and amplified accordingly and more illustrations have been provided. Although circumstances have caused the appearance of the *Guide* to coincide with the temporary disappearance of the exhibition, it is believed that the *Guide* will in the meantime serve a useful purpose as a handbook for the use of students of the history of typography and book-binding.

The *Second Supplementary Catalogue of Bengali Books in the Library of the British Museum acquired during the years 1911-1934*, compiled by the late J. F. Blumhardt and J. V. S. Wilkinson, has been issued, and is now available at a price of £2. 12s. 6d.

Although modern Bengali is not much more than 100 years old, the literary language had flourished for at least 400 years before. The taste for literature is widely diffused among the huge population—some 60 millions in all—who speak Bengali; and the literary output has grown since the emancipation—largely due to Rabindranath Tagore—of the written language from Sanskrit pedantry.

Two earlier Bengali catalogues of the Museum collections have appeared, in 1886 and 1910. Both of these were by the late Mr J. F. Blumhardt, who also wrote many of the titles for the present one. This has been prepared for the most part on the same lines as its predecessors, but the reformed system of cross-references, which was adopted in Dr Barnett's latest Sanskrit Catalogue, and which is better suited for Oriental catalogues than that used for European languages, has resulted in a saving of space amounting to about thirty per cent. The use of hyphens is another innovation.

The present work extends to 678 columns as compared with 470 in its predecessor.

It has been printed by Messrs William Clowes & Sons.

The first volume of the new *Catalogue of Demotic Papyri*, entitled *A Theban Archive of the Reign of Ptolemy I Soter*, is by Professor S. R. K. Glanville. It contains thirteen collotype plates, reproducing thirteen documents in the demotic script, twelve of which are transliterated and translated with a full commentary in the text of the Catalogue. In two appendices a survey is given of documents in the Museum or other collections which are closely related to the archive dealt with, and there is a register of Proper Names and an index of the Egyptian words discussed. The archive concerns the dealings with a block of property belonging to one family at Thebes during the years 297-274 B.C., and the introduction deals with some problems of dating in the reign of Ptolemy I, with the contents of the papyri, the extent of the archive, and the topography of the property; related documents at Strasbourg and Brussels are transliterated and translated. Several plans illustrate the nature of the property and its history. The peculiar importance of this archive lies in the light thrown upon the ordinary dealings of an Egyptian family through the early years of the Macedonian administration, linking up an early with a later group of documents. In a prefatory note the author expresses his indebtedness to Sir Herbert Thompson. The volume can be purchased in paper covers, £1. 13s., or in buckram, £1. 15s.

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A Collection of Theatre Programmes, 1889-1936. *Presented by Miss Sophy Edmonds in memory of her father, William Edmonds, of Wiscombe Park, Colyton, Devon.*

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Catalogue of the Plate of Clare College, Cambridge. By E. Alfred Jones. Cambridge, 1939. *Presented by Mr Paul Mellon.*

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